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THE CLEVELAND MUSEUM OF ART

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CATALOGUE

OF

THE INAUGURAL EXHIBITION

JUNE 6—SEPTEMBER 20

1916

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THE CLEVELAND MUSEUM OF ART
1916

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The Roger Williams Press, Cleveland

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INTRODUCTION

THIS Exhibition is brought together to celebrate as adequately as possible an event to which the people of Cleveland have been looking forward for about a decade. It was a notable indication of stirrings already at work in the community when John Huntington and Horace Kelley and Hinman B. Hurlbut each provided by will for the establishment of a Museum of Art in Cleveland.

The story of the difficulties encountered in working out plans for a combined Museum need not be gone into here. Tribute should however be paid to the foresight and courage of the men who, acting as Trustees under the three wills, and despite much unpleasant criticism, steadfastly deferred building until the legal complications, which made the erection of a joint building seem for some time impossible, were overcome, and until the funds available could accumulate sufficiently to insure the erection of a building quite adequate for its purpose and capable of housing the far-reaching Museum and educational activities which the imagination of the donors had conceived.

The gift of a beautiful lot in Wade Park by Mr. and Mrs. J. Homer Wade solved most satisfactorily the question of location. The appointment of a local firm of architects, Messrs. Hubbell and Benes to prepare plans in consultation with the late Edmund B. Wheelwright of Boston proved but the beginning of years of study and planning which have culminated in the beautiful building which is now available for the benefit and pleasure of the public.

The Building contract was let to the Crowell-Lundoff-Little Company on May 22, 1913 and work started immediately, and has progressed steadily despite delays caused by the unusual conditions incident to the war.

It is a source of satisfaction that the building has been designed and constructed by Cleveland men, and it is believed that the community has every reason to be proud of the result.

A notable fact connected with the opening of the Museum is the splendid support which Cleveland art lovers are bestowing in advance of the opening, a few of which only can be mentioned:

Mrs. L. E. Holden's gift of her memorable collection of paintings.

Mrs. Dudley P. Allen's gift of the Dido and Æneas series of eight tapestries from the Barberini Palace.

Mr. Worcester R. Warner's gift of funds to establish a collection of Oriental art to bear his name.

Mr. and Mrs. John L. Severance's gift of a remarkable collection of armor.

Mr. and Mrs. J. Homer Wade's gift of textiles, jewelry, fans, snuff boxes, vinaigrettes, etc., the result of years of discriminating collecting.

Mr. and Mrs. Ralph King's gift of objects of Oriental art.

Mrs. John Huntington's contribution of the notable group of marble garden ornaments from Boscoreale.

Mr. David Z. Norton's gift of a collection of fifty-four Japanese netsuke.

These and many gifts which cannot be included for lack of space, are welcome evidence of the keen interest which is taken in the new Museum and speak well for its permanent success and usefulness.

Attention is called to the fact that many of the objects shown are for sale and were secured in the hope that friends might be interested to acquire them as gifts to the Museum.

It should be stated, also, that the Trustees have, except in a few unusual cases, borrowed nothing from the rich collections owned in Cleveland, it having seemed wiser to defer the opportunity to show local treasures until a later date.

ASCRIPTIONS

In the case of works of art lent for the Inaugural Exhibition the ascriptions, both of date and authorship, furnished by the owners have been adopted in this catalogue.

CREDITS

THE Cleveland Museum of Art is especially indebted to Dr. Bashford Dean for his services in connection with the installation of the collection of Armor, as without his co-operation it would have been impossible to have the room in readiness for the opening.

Special thanks are also due to Mr. Hollis French for securing the important collection of early American silverware and preparing the descriptions and the introduction to the Silver section.

Mr. Francis C. Jones gave invaluable assistance in connection with the exhibition of Paintings by Contemporary American Artists.

In addition to those who have lent the many splendid objects of art which so greatly add to the importance of the exhibit, the Museum is indebted to the officials connected with other Museums who have given freely invaluable assistance, which has enhanced the success of the Inaugural Exhibition.

Mr. M. H. Horvath has contributed his expert advice and assistance in the selection and securing of plants for the Garden Court, for which purpose plants have been given by Mrs. Harvey Cushing of Brookline, Massachusetts, Mr. John L. Severance and others, and Mr. Kenyon V. Painter has contributed the birds and cages.

The catalogue has been prepared under the general direction of Mr. Edward Hamilton Bell who contributed the sectional introductions and the descriptions with the following exceptions:

Mr. Hollis French prepared the introduction and the descriptions for the Colonial Silver section; Miss Stella Rubenstein was employed to prepare the catalogue of the Holden collection, in which she had the benefit of Mr. Henry W. Kent's criticism; and Dr. Bashford Dean contributed the notes on the Armor Collection.

The Director takes especial pleasure in expressing, in behalf of the Trustees, the heartiest appreciation of the splendid spirit with which the staff of the Museum, both the regular employees and those temporarily engaged for extra work, have applied themselves to a big task, with results which are manifest.

To the following the Museum is under special obligations for loans of the important objects embracing a large part of the exhibit:

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Coolidge, Mr. J. Templeman, Boston.
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Corcoran Gallery of Art, The, Washington.
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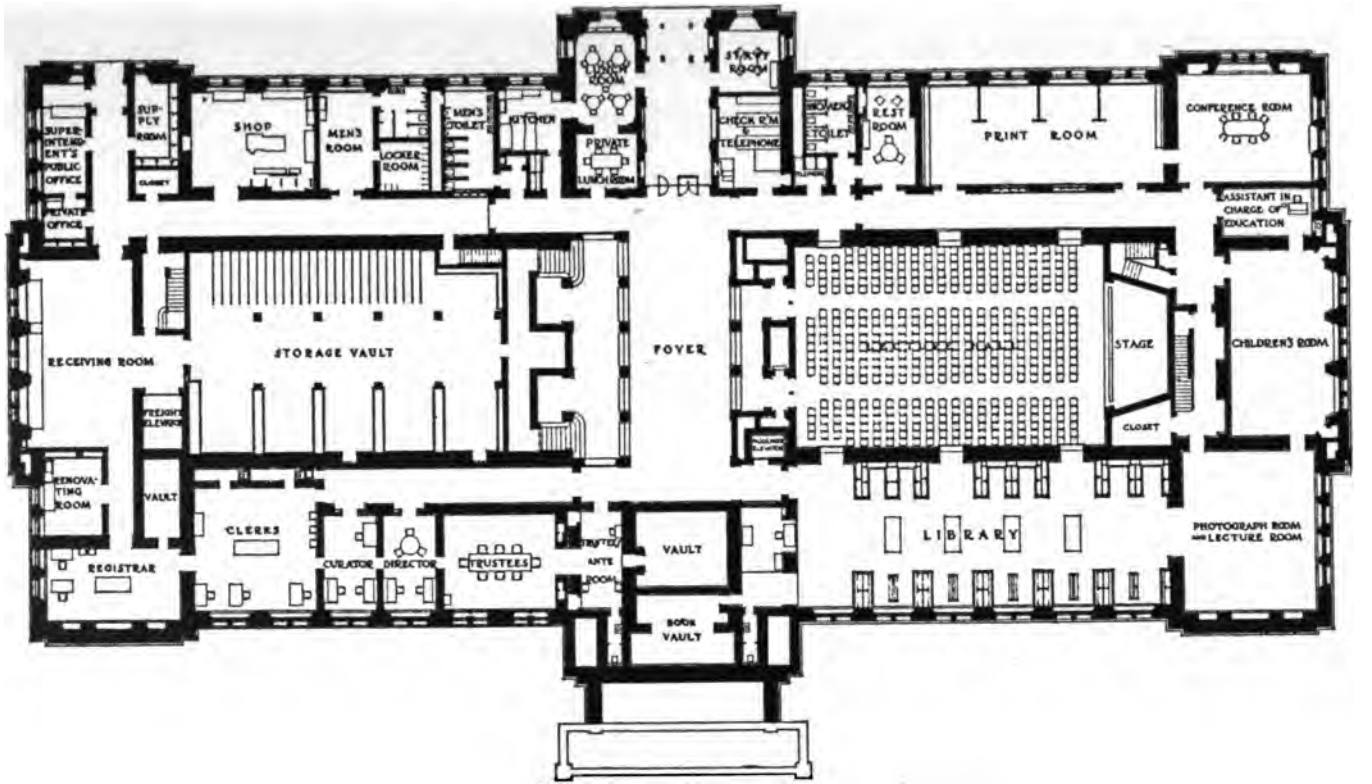
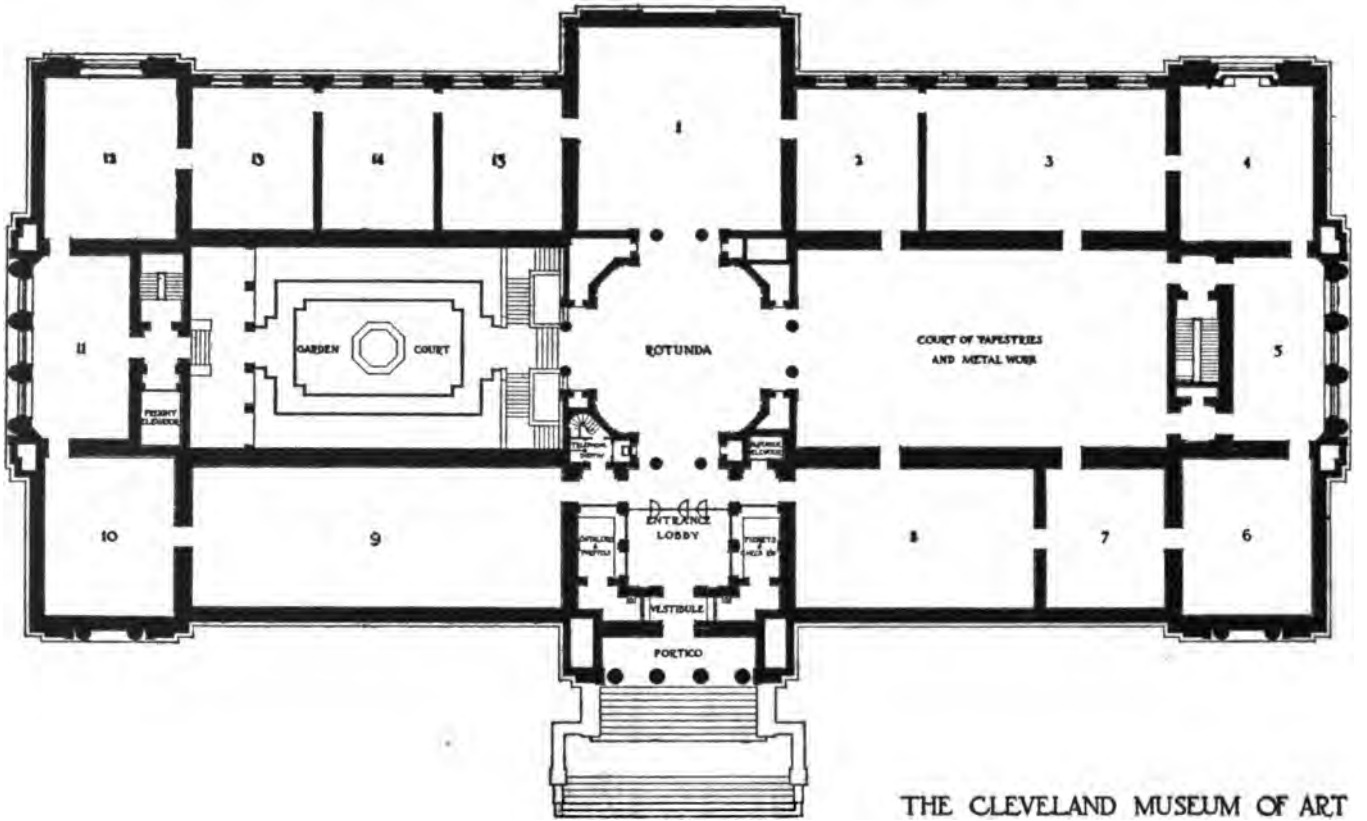
FREDERIC ALLEN WHITING, *Director.*



GROUND STORY PLAN

THE CLEVELAND MUSEUM OF ART

HUBBELL AND BENES ARCHITECTS



MAIN STORY PLAN

THE CLEVELAND MUSEUM OF ART

HUBBELL AND BENES ARCHITECTS

THE EAST END OF THE BUILDING

ROTUNDA—CLASSIC ART

SINCE the brilliant discoveries in the Island of Crete by Sir Arthur Evans and his fellow explorers, we have had to revise our theories as to the origins of Greek art.

The work of the earliest days is now divided into the Ægean Period, from about 3000 to 2000 B.C., and the Minoan, from about 2000 to 1000 B.C., (this is the art of the civilization discovered in Crete); the Mycenæan Period, from about 1500 to 1100 B.C., first made known by the excavations of Schlieman, seems to have been the *decadence* of the Minoan.

This civilization, which is that recorded in the Homeric Epics, was obliterated by the Dorian invasion of warlike tribes from the mountainous regions to the north of Greece, in about 1100 B.C. Refugees from this catastrophe fled to the Greek islands, and to the coasts of Asia Minor and Syria, where they must have found lingering offshoots of the Minoan tradition, in whose company they kept alight, though smoldering, the spark which was to produce Greek art.

During the dark ages which succeeded various oriental influences made themselves felt in these communities, and can be recognized in the pottery, to which, in the comparative dearth of sculpture, we have to turn for light to guide us through the gloom.

The revival of Greek art apparently took place in the Seventh century B. C. though the earliest known purely Greek statue, about 620 B.C., is more primitive than the earliest Egyptian statues, which it somewhat resembles.

By the middle of the Sixth century B. C., Archaic Greek art had shaken off these trammels and was awake and alive. The phrase is used advisedly, as vitality is the dominant characteristic even of its prehistoric forbears. It is distinguished above all arts for the representation of physical life, from the first, and as the skill of its practitioners developed, of spiritual life.

No event in the history of art, perhaps in the history of humanity, presents such an astounding phenomenon as the rapid rise to perfection of Greek sculpture. In about 550 B.C., though awake and alive, it was still archaic to a very marked degree, and by 435 the most consummate triumph in this field, if not in all art, was achieved and the Parthenon dedicated.

All we know of the date of the lovely archaic Orantes of the Acropolis at Athens, is that they must be earlier than the destruction of the temples on that citadel by the Persians in 480 B.C. Their similarity to the caryatids of the Treasury of the Cnidians at Delphi, dedicated about 530, gives us reason to think that they may be as early as this date, but surely not earlier.

The Æginetan Pediments, still archaic, belong to the decade between 480 and 470. Those of the temple of Zeus at Olympia, hardly archaic now, but still stiff and formal, to about the year 460, in which year Pericles became leader in Athens, shortly before the Parthenon was begun. The Nike of Paonios celebrates a victory won in 454; and then came the Parthenon sculpture.

In the Fourth century B.C. the change in Greek spirit brought about a corresponding modification in the arts. This has been well defined by Salomon Reinach who calls the work of the great Fifth century "serene," and that of the Fourth "emotional." This perfectly describes the spirit of Praxiteles, born about 380, as does the epithet "passionate" applied by him to the work of Scopas.

Another change is to be felt in the work of the sculptors of the time of Alexander the Great, 356-323 B.C., and their successors at Rhodes and Pergamos. Their forte lay in the expression of anguish. The sculptors of the Alexandrian school developed the art of portraiture, and carried realism as far as the classic spirit would permit. This period, from the time of Alexander to the subjection of Greece by the Roman conquest, about the beginning of the Christian era, is known as the Hellenistic.

The Romans transported to Italy not merely all the removable works of art but the Greek artists themselves, and classic art lingered on in the Empire, with many brilliant flashes of genius, until Rome, too, fell, and the capital of the world was transferred to Byzantium.

The classic painting of the great period has entirely disappeared, and what remains to us, admirable as much of it is, is of slight importance and late date. The famous painted vases show us what consummate draughtsmen were the Greek painters, but we have very little means of judging their power as colorists.

Painted pottery, an art in which the Greeks always excelled, is known to us, of all periods, from the Late Minoan times, about 1600 B.C., in almost unbroken sequence, to about 280 B.C., when the manufacture of this type of vase gave place to that decorated with reliefs and made in moulds.

About 750 B.C. the type of vase known as Corinthian appeared, with figures and animals arranged in frieze-like bands, in brown, white, black and violet on a light buff ground. The vases with black figures painted on a red ground, were made from about 600 to 500 B.C., to be displaced for about a century following by those with red figures on a black ground. These two kinds of vases were made in Athens during these two hundred years, even those found in Italy and therefore called Etruscan.

After this time vases were made in southern Italy, but the painted vases ceased to be made, even there, after about 280 B.C.

Greek sculptors worked in terra-cotta, as well as in marble and bronze. The famous Tanagra Figurines were made in the Fourth century, and those found at Myrina, in Asia Minor, in the Hellenistic period, but they were made elsewhere in the Greek world.

The coins of the Greek communities are among the most beautiful of classic works of art. The finest were produced in Sicily in the second half of the Fifth century.

One of the oldest of the finer arts is engraving on stones and gems; intaglios exist of nearly every period of art, and they have thrown great light upon the study of Greek sculpture, the highest triumphs of which they all but equal. Classic jewelry and metal work is of the same splendid quality.

PERIODS OF CLASSIC ART

Ægean Period	About 3000 B.C.
Minoan Period	" 2000
Mycenæan Period	" 1500
Dorian Invasion	" 1100
Archaic Period	" 625
Transitional Period	" 480
Great Age { V Century	" 450
Great Age { IV Century	" 400
Hellenistic Period	" 350
Greco-Roman Period	" 146
Rome ceased to be the capital of the Empire	330 A.D.

SIX PIECES OF GARDEN SCULPTURE.
Marble.

1 Fountain Basin borne by a caryatid of a laughing satyr.

2 Four terms each topped by a double-headed Bacchus.

3 Table with hippogriff legs; in the centre of each is a bas-relief of fighting goats.
From the peristyle of the villa of Rectina, wife of Cassius Bassus, the lyric poet and friend of Pliny.
Greco-Roman. I Century A.D.
Gift of Mrs. John Huntington.

4 FRAGMENT OF A CIRCULAR ALTAR OR A WELL CURB.
Marble. In bas-relief Hermes and Pallas Athena, facing left. Found in Corfu. From the Nani Collection in Venice.
Hellenistic. III-I Century B.C.
The John Huntington Collection.

5 FRAGMENT OF A BAS-RELIEF.
Stone. Head of an Assyrian King, perhaps Ashur-bani-pal, 668-626 B.C. From Nineveh.
Assyrian. About VIII Century B.C.
Lent by Mrs. Chauncey J. Blair.

6 FIGURINE.
Terra-cotta. Winged figure carrying a Kithara.
Myrina in Asia Minor. Hellenistic Period. III-I Century B.C.
Gift of Mr. and Mrs. J. Homer Wade.

7 FIGURINE.
Terra-cotta. Flying Eros, with a comic mask.
Myrina. Hellenistic Period. III-I Century B.C.
Gift of Mr. and Mrs. J. Homer Wade.

8 FIGURINE.
Terra-cotta. Flying Eros, with a torch in each hand.
Myrina. Hellenistic Period. III-I Century B.C.
Gift of Mr. and Mrs. J. Homer Wade.

9 FIGURINE.
Terra-cotta. Flying Eros, with a golden fruit in each hand.
Myrina. Hellenistic Period. III-I Century B.C.
Gift of Mr. and Mrs. J. Homer Wade.

10 FIGURINE.
Terra-cotta. Dancing Eros.
From Myrina. III Century B.C.
Gift of Mr. Harold Woodbury Parsons.

11 GOLD FIGURINE. EROS.
Greek. Hellenistic.
Gift of Mr. and Mrs. J. Homer Wade.

12 HEAD OF APHRODITE.
Marble. Alexandrian school.
Greek. Hellenistic Period.
Bequest of Liberty E. Holden.

13 FRAGMENT OF A MOULD FOR MAKING AN ARRETINE BOWL.
Terra-cotta. Subject, a banquet. Two men reclining are waited on by two maids; a female musician reclines below them, holding a lyre. Above hangs a horseshoe-shaped garland. Signed M. PERENN TIGRAN.
These moulds were used for making the famous Arretine pottery in which the ornament is in relief on the outside of the vessel. The moulds were made by the use of stamps in different combinations. They are very scarce and of great interest. M. Perennius was a master-potter of Arrezo. Tigranes was probably the Greek slave potter who did the work.
Roman. Probably between 100 B.C. and 100 A.D.
The John Huntington Collection.

14 FRAGMENT OF A MOULD FOR AN ARRETINE BOWL.
Terra-cotta. Two of the same figures as appear in the previous example, but grouped differently.
Roman. Probably between 100 B.C. and 100 A.D.
The John Huntington Collection.

15 VASE.
Red figures on a black ground. Religious scene.
Found at Capua. II Century B.C.
Lent by Sig. A. Canessa.

16 FRAGMENTS OF PAINTED VASES.
Pottery. Black on red. Earliest type; first made from about 600-500 B.C. From the Necropolis of Ferentum (Viterbo).
Greek. Probably made in Italy ante 280 B.C.
The John Huntington Collection.

17 HEAD OF HERCULES.
Marble.
Hellenistic Period. III-I Century B.C.
The John Huntington Collection.

18 VASE.
Red figures on a black ground. On one side Apollo.
II Century B.C.
Lent by Sig. A. Canessa.

19 LEKYTHOS.
Pottery. For deposition in tombs. Decorated with friezes of animals, incised and filled with red and black on a yellow background.
Greek, Corinthian. VIII to VI Century B.C.
The John Huntington Collection.

20 VASE.
Black figures on a red ground. Combat.
V Century B.C.
Lent by Sig. A. Canessa.

21 KANTHAROS.
Pottery. Black ware, with fluted body.
Greek.
Gift of Mr. and Mrs. J. Homer Wade.

22 VASE.
Red figures on a black ground. Armed warrior and vestal.
IV Century B.C.
Lent by Sig. A. Canessa.

23 ASKOS.
Pottery. Wine jar with cover. Pinkish buff. Painted with black, red and white. Two handles; three mouths, one pierced with a rose for straining.
Apulia IV or III Century B.C.
The John Huntington Collection.

24 VASE.
Blown glass. Decorated with glass threads. Green.
From Asia Minor.
The John Huntington Collection.

25 VASE.
Blown glass. Greenish with blue handles.
From Asia Minor.
The John Huntington Collection.

26 PITCHER.
Glass. Blown in a mould. Decorated with bands of spirals. Green.
From Asia Minor.
The John Huntington Collection.

27 BOWL.
Blown glass. Raised gadroons outside, perhaps made with pincers while hot. Sea green.
From Asia Minor.
The John Huntington Collection.

28 VASE.
Blown glass. Decorated with glass threads.
From Asia Minor.
The John Huntington Collection.

29 CUP.
Glass. Blown in a mould; decorated with four lines cut. Greenish.
The art of cutting glass became prevalent in the III-V Centuries A.D., and was carried to a great pitch of elaboration.
From Asia Minor.
The John Huntington Collection.

30 SYRIAN LEKYTHOS.
Blown glass. Decorated with glass threads. Green.
These vessels come mostly from Syrian tombs of the IV Century A.D.
From Asia Minor.
The John Huntington Collection.

31 SYRIAN LEKYTHOS.
Blown glass. Decorated with glass threads. Green.
From Asia Minor.
The John Huntington Collection.

32 VASE.
Blown glass. Decorated with glass threads. Yellowish.
From Asia Minor.
The John Huntington Collection.

33 PITCHER.
Blown glass, with ribbed body. Green.
From Asia Minor.
The John Huntington Collection.

34 BOTTLE.
Blown glass. Decorated with threads of glass, applied while hot. This process probably dates from the I Century A.D. Yellowish.
From Asia Minor.
The John Huntington Collection.

35 CUP WITH INDENTED SIDES.
Blown glass. Clear.
From Asia Minor.
The John Huntington Collection.

36 PITCHER.
Blown Glass. Decorated with glass threads. Green.
From Asia Minor.
The John Huntington Collection.

37 LEKYTHOS.
Black figures on a red ground. Several satyrs dancing.
V Century B.C.
Lent by Sig. A. Canessa.

38 BOTTLE.
Blown glass. Green.
From Asia Minor.
The John Huntington Collection.

39 KANTHAROS.
Pottery. Black ware. Decorated round neck with conventional garlands in slip.
Greek.
Gift of Mr. and Mrs. J. Homer Wade.

40 HEAD.
Marble.
Greek. IV Century B.C.
Lent by Sig. A. Canessa.

41 LEKANE.
Pottery. Black ware. Anthemion stamped on shoulder.
South Italian. After IV Century B.C.
The John Huntington Collection.

42 BOTTLE.
Blown glass. Decorated with glass threads.
From Asia Minor.
The John Huntington Collection.

43 OINOCHE.
Black figures on red ground. Dancing satyrs.
V Century B.C.
Lent by Sig. A. Canessa.

44 BOTTLE.
Blown glass. Decorated with glass threads.
From Asia Minor.
The John Huntington Collection.

45 PITCHER.
Glass. Blown with a spiral twist. Green.
From Asia Minor.
The John Huntington Collection.

46 FRAGMENT OF A LION.
Marble. Possibly from a sarcophagus or a vase.
Roman. I or II Century A.D.
The John Huntington Collection.

47 CIPPUS.
Marble. Coffer for the reception of the ashes of the dead.
Roman.
The John Huntington Collection.

48 BOTTLE.
Blown glass. Green.
The art of blowing glass was discovered probably in the Greek Orient in the II or I Century B.C.
From Asia Minor.
The John Huntington Collection.

49 BOX.
Alabaster.
Greek.
Gift of Mr. and Mrs. J. Homer Wade.

50 BOTTLE.
Blown glass. Greenish.
From Asia Minor.
The John Huntington Collection.

51 STRIGIL.
Bronze. Roman.
Gift of Mr. Willard D. Clapp.

ANTIQUITIES FROM CYPRUS: FROM THE CESNOLA COLLECTION

A collection of Cypriote pottery is full of interest both from an archæological and from an artistic point of view. Archæologically its great importance lies in the fact that it shows an almost unbroken succession of styles from the Early Bronze Age, about 3000 B.C., down to the Roman period, and thus gives us a complete picture of the art of pottery in an important centre of ancient civilization for about three thousand years. Artistically it is probably the most successful product of the Cypriote artist. His sense of form and decoration could here find full expression without disclosing the lack of high artistic inspiration which is apparent in his sculptural creations.

The fifty vases here shown cover a period of over two thousand years, and represent the most important fabrics prevalent in Cyprus during the Bronze and Early Iron Ages. The earlier ware represents the native products of the island, and a characteristic common to them all is that they were made by hand, not on the wheel. Much of the attraction of these vases is due to this quality, which gives them a certain irregularity of form. Towards the end of the

Bronze Age the use of the wheel was learned from the Minoan colonists who arrived in Cyprus after the disruption of the Minoan empire, bringing with them new styles of pottery. The Bronze Age lasted until the end of the second millennium B.C. At about 1200 B.C. iron first made its appearance in Cyprus, and by about 1000 B.C. its use had become fully established. The pottery of this Early Iron Age is no longer as markedly individual as was the earlier ware. Both the shapes and the decorative designs are those commonly employed in geometric art all over the Greek world.

52 BOTTLE.
Pottery. Red polished ware.
Early Bronze Age. About 2000-3000 B.C.
This is the earliest pottery found in Cyprus. The vases are all made by hand, without the use of the wheel. The polish was obtained by rubbing the surface with a pebble. The forms of this ware are mostly derived from the shapes of leather bottles or gourds, while the ornaments were apparently influenced by basketwork. This ware is very similar to that of Pre-Dynastic Egypt.
The John Huntington Collection.

53 JUG.
Pottery. Red polished ware. Incised pattern.
Early Bronze Age.
The John Huntington Collection.

54 JUG.
Pottery. Red polished ware. Incised pattern.
Early Bronze Age.
The John Huntington Collection.

55 JUG.
Pottery. Red polished ware. Incised pattern.
Cypriote. Early Bronze Age.
The John Huntington Collection.

56 JAR WITH HANDLES.
Pottery. Red polished ware.
Early Bronze Age.
The John Huntington Collection.

57 CUP WITH ONE HANDLE.
Pottery. Red polished ware.
Early Bronze Age.
The John Huntington Collection.

58 JUG.
Pottery. Black slip ware. Incised pattern.
These vases are evidently imitations of the red polished variety, but are made of a lighter clay and covered with a black slip. The decorations consist of incisions or narrow ridges of various patterns.
Middle Bronze Age.
The John Huntington Collection.

59 JUG.
Pottery. Black slip ware. Pattern in relief.
Middle Bronze Age.
The John Huntington Collection.

60 BOTTLE WITH EAR.
Pottery. Cypriote. White painted ware.
The vases of this ware are made of a yellowish clay, with no colored slip, and are decorated with geometric patterns in brown or black color, mostly borrowed from basket-work or other coarse textile.
Middle Bronze Age. About 2000-1500 B.C.
The John Huntington Collection.

61 CUP WITH HANDLE.
Pottery. White painted ware.
Middle Bronze Age.
The John Huntington Collection.

62 BOTTLE WITH EAR.
Pottery. White painted ware.
Middle Bronze Age.
The John Huntington Collection.

63 BOTTLE WITH EAR.
Pottery. White painted ware.
Middle Bronze Age.
The John Huntington Collection.

64 CUP WITH HANDLE.
Pottery. White painted ware.
Middle Bronze Age.
The John Huntington Collection.

65 BOTTLE WITH LONG NECK.
Pottery. White painted ware.
Middle Bronze Age.
The John Huntington Collection.

66 BOWL WITH HANDLE.
Pottery. White slip ware.
This is one of the most distinctive wares of Cypriote pottery. The clay is of dark grey color, covered with a thick white slip, on which the decorations are applied in blackish paint. The shapes of the vases imitate leatherwork; the decorations are suggestions of stitches or lacings.
Late Bronze Age. About 1500-1200 B.C.
The John Huntington Collection.

67 BOWL WITH HANDLE.
Pottery. White slip ware.
Late Bronze Age.
The John Huntington Collection.

68 VASE WITH ONE HANDLE.
Pottery. White slip ware.
Late Bronze Age.
The John Huntington Collection.

69 LONGNECKED JUG.
Pottery. White slip ware.
Late Bronze Age.
The John Huntington Collection.

70 VASE WITH ONE HANDLE.
Pottery. Cypriote. Base-ring ware.
The vases of this ware, so called from the distinct standing base with which most of the examples are supplied, are of the same greyish clay as the white slip ware, but without a prepared surface. In the former the influence both of leatherwork and metal vases is apparent. The ornaments are applied either in white paint or modeled in relief. Examples of this ware have also been found on several Egyptian sites of XVIII Dynasty date.
Late Bronze Age.
The John Huntington Collection.

71 LONGNECKED JUG.
Pottery. Base-ring ware.
Late Bronze Age.
The John Huntington Collection.

72 JUG WITH ONE HANDLE.
Pottery. Base-ring ware.
Late Bronze Age.
The John Huntington Collection.

73 VASE WITH THREE HANDLES.
Pottery. Cypro-Mycenæan ware.
These vases mark the introduction of the potter's wheel. They are the product of the Minoan colonists who established themselves in Cyprus after the fall of the great Minoan empire of Crete. In all essentials this pottery is like the "Mycenæan" ware found all over the Greek world. The symmetrical shapes are different from the other Cypriote wares of the Bronze Age. The decorations are applied in a highly lustrous, reddish-brown paint on a cream-colored background, and consist mostly of horizontal bands and ornaments derived from the naturalistic prototypes of earlier Minoan art.
Late Bronze Age.
The John Huntington Collection.

74 VASE WITH THREE HANDLES.
Pottery. Cypro-Mycenæan ware.
Late Bronze Age.
The John Huntington Collection.

75 BOTTLE WITH TWO HANDLES.
Pottery. Cypro-Mycenæan ware.
Late Bronze Age.
The John Huntington Collection.

76 VASE WITH TWO HANDLES.
Pottery. Cypro-Mycenæan ware.
Late Bronze Age.
The John Huntington Collection.

77 BOTTLE WITH TWO HANDLES.
Pottery. Cypro-Mycenæan ware.
Late Bronze Age.
The John Huntington Collection.

78 JUG.
Pottery. Cypriote Bucchero ware.
This ware is so called from its similarity to the well-known Etruscan pottery of that name. It probably represents one of the arts introduced by the colonists. The clay is of light color with a dark slip. The shapes are mostly imitated from metal prototypes.
Early Iron Age: About 900-700 B.C.
The John Huntington Collection.

79 JUG WITH FLUTED BODY.
Pottery. Cypriote Bucchero ware.
Late Bronze Age.
The John Huntington Collection.

80 VASE.
Pottery. Cypriote. White painted ware.
This is by far the commonest ware of the Early Iron Age. Except for certain changes in form and decoration it remained the same for more than seven centuries. On the whitish clay of the vases the decorations are applied in dull black and red colors. The vases show great variety in size, ranging from colossal to miniature examples. The decorations are mostly geometrical.
Early Iron Age: About 1000-300 B.C.
The John Huntington Collection.

81 BARREL-JUG.
Pottery. White painted ware.
Early Iron Age.
The John Huntington Collection.

82 VASE.
Pottery. White painted ware.
Early Iron Age.
The John Huntington Collection.

83 JUG.
Pottery. White painted ware.
Early Iron Age.
The John Huntington Collection.

84 JUG.
Pottery. White painted ware.
Early Iron Age.
The John Huntington Collection.

85 JUG.
Pottery. White painted ware.
Early Iron Age.
The John Huntington Collection.

86 JUG.
Pottery. White painted ware.
Early Iron Age.
The John Huntington Collection.

87 JUG.
Pottery. White painted ware.
Early Iron Age.
The John Huntington Collection.

88 BOWL.
Pottery. White painted ware.
Early Iron Age.
The John Huntington Collection.

89 JUG.
Pottery. White painted ware.
Early Iron Age.
The John Huntington Collection.

90 VASE.
Pottery. White painted ware.
Early Iron Age.
The John Huntington Collection.

91 JUG.
Pottery. White painted ware.
Early Iron Age.
The John Huntington Collection.

92 JUG.
Pottery. White painted ware.
Early Iron Age.
The John Huntington Collection.

93 JUG.
Pottery. White painted ware.
Early Iron Age.
The John Huntington Collection.

94 VASE.
Pottery. White painted ware.
Early Iron Age.
The John Huntington Collection.

95 JUG.
Pottery. White painted ware.
Early Iron Age.
The John Huntington Collection.

96 JUG.
Pottery. White painted ware.
Early Iron Age.
The John Huntington Collection.

97 JUG.
Pottery. Cypriote. Red painted ware.
The red painted ware forms a parallel series to the white painted fabric. The shapes and ornaments are the same, but the clay is brick red.
Early Iron Age.
The John Huntington Collection.

98 JUG.
Pottery. Red painted ware.
Early Iron Age.
The John Huntington Collection.

99 BOWL.
Pottery. Red painted ware.
Early Iron Age.
The John Huntington Collection.

100 VASE.
Pottery. Red painted ware.
Early Iron Age.
The John Huntington Collection.

101 JUG.
Pottery. Red painted ware.
Early Iron Age.
The John Huntington Collection.

102 LAMP.
The device of pinching together part of the rim of a saucer and thereby fashioning a lamp was introduced into Cyprus about the VII Century B.C. This example, and the one following, probably belong to the V or IV Century B.C.
The John Huntington Collection.

103 LAMP.
Probably V or IV Century B.C.
The John Huntington Collection.

104 LAMP.
Concave top and scrolled nozzle. This type of lamp is commonly found throughout the Roman Empire from the I Century B.C. to the I Century A.D.
The John Huntington Collection.

105 LAMP.
I Century B. C. to I Century A. D.
The John Huntington Collection.

106 LAMP.
I Century B. C. to I Century A. D.
The John Huntington Collection.

107 LAMP.
I Century B. C. to I Century A. D.
The John Huntington Collection.

108 DAGGER-BLADE.
Copper daggers of this type represent the earliest metal weapons found in Cyprus. They are of almost pure copper.
Early Bronze Age. About 3000-2000 B.C.
The John Huntington Collection.

109 DAGGER-BLADE.
Copper.
Early Bronze Age.
The John Huntington Collection.

110 JAVELIN-HEAD [?]
Copper.
Early Bronze Age.
The John Huntington Collection.

111 AXE-HEAD.
Copper. Like the dagger-blades in this collection these axe-heads are of almost pure copper. Their small size makes it probable that they were used as implements rather than as weapons.
Early Bronze Age.
The John Huntington Collection.

112 AXE-HEAD.
Copper.
Early Bronze Age.
The John Huntington Collection.

113 MIRROR.
Cypriote Bronze. Disc-shaped, without handles.
Such mirrors were made in pairs and polished on the recessed and flat sides respectively, the latter having a beveled edge into which the other fitted like a cover; both polished surfaces were thus protected. This mirror and No. 111 do not form an actual pair.
III Century B.C. [?]
The John Huntington Collection.

114 MIRROR.
Bronze. Disc-shaped, without handles.
III Century B.C. [?]
The John Huntington Collection.

115 and 116 ARROW-HEADS.
Bronze.
This type of arrow-head, with four-sided blade, occurs on Greek sites during the classic period, and can be dated to the V Century B.C. from its occurrence on the battle-field of Marathon.
The John Huntington Collection.

117 DISH.
Glass vases largely took the place of pottery in Cyprus as elsewhere after the invention of the blowing-tube about I Century B.C. which made possible the production of glass in large quantities. The examples here exhibited show the prevalent shapes.
Roman. II and III Centuries A.D.
The John Huntington Collection.

118 GOBLET.
Glass.
Roman. II and III Centuries A.D.
The John Huntington Collection.

119 BOTTLE.
Glass.
Roman. II and III Centuries A.D.
The John Huntington Collection.

120 JUG.
Glass.
Roman. II and III Centuries A.D.
The John Huntington Collection.

121 BOTTLE.
Glass.
Roman. II and III Centuries A.D.
The John Huntington Collection.

122 BOTTLE.
Glass.
Roman. II and III Centuries A.D.
The John Huntington Collection.

123 JUG.
Glass.
Roman. II and III Centuries A.D
The John Huntington Collection.

124 BOTTLE.
Glass.
Roman. II and III Centuries A.D.
The John Huntington Collection.

125 BOTTLE.
Glass.
Roman. II and III Centuries A.D.
The John Huntington Collection.

126 BOTTLE.
Glass.
Roman. II and III Centuries A.D.
The John Huntington Collection.

127 BOTTLE.
Glass.
Roman. II and III Centuries A.D.
The John Huntington Collection.

128 BOTTLE.
Glass.
Roman. II and III Centuries A.D.
The John Huntington Collection.

129 GOBLET.
Glass.
Roman. II and III Centuries A.D.
The John Huntington Collection.

130 BOTTLE.
Glass.
Roman. II and III Centuries A.D.
The John Huntington Collection.

131 BOTTLE.
Glass.
Roman. II and III Centuries A.D.
The John Huntington Collection.

132 BOTTLE.
Glass.
Roman. II and III Centuries A.D.
The John Huntington Collection.

GALLERY I—COLONIAL ART

THE conditions under which the colonists reached these shores, would naturally preclude their bringing with them any great stores of what are now-a-days classed as works of art. A small amount of household furniture, probably mostly in the form of chests, and perhaps some silverware and pewter, would in all likelihood be all they could have carried with them. Moreover, the great majority of them were of the yeoman class and were accustomed to extreme simplicity, not to say bareness, in the homes they had left. However, from the first the more prosperous among them must have imported such articles of luxury and refinement as their taste demanded and their needs would afford.

Pottery and glassware, neither of them of any special artistic merit, were made in the colonies from early times, and a certain amount of furniture made by these simple folk still survives. Church plate, in a limited quantity, seems to have been brought over from both England and Holland in the Seventeenth century. A few gold and silversmiths established themselves both in Boston and New York. Some of their work is of great excellence, but, except from the patriotic interest arising from its having been made in America, it differs not at all from the contemporaneous European silver, the varying styles of which it closely reflects. Even in the South which was settled by a richer class of colonists, it is doubtful whether much, even household gear, remains of an earlier date than the Eighteenth century. A limited number of pieces of furniture are known to have been made in this country; the material of which others are made betrays their American origin, but for the most part, in the absence of evidence to the contrary, we may safely assume the greater part of colonial furniture as late in date as the end of the Seventeenth century, to have been imported. By 1750 or so the colonies had become more or less self-sufficing, and real colonial work became commoner. Still it was only in what may be called necessities that the artistic spirit had a chance to manifest itself; even architecture made very little way before the first quarter of the Eighteenth century.

Traditionally, certain portraits of early New England worthies were painted in the colony, but this is understood to be a matter

of question; certainly the best of them were painted in England. Isham says: "it is well nigh impossible to place any names on canvases that survive from the period before 1750."

The earliest artist of merit whose works are known, is John Smybert or Smibert, who came from Holland in 1728, and settled in Boston. There were others, but it was not until Copley and West were born that American painting became of serious importance. They were followed by Stuart, Trumbull, Allston and Malbone, to mention only a few of the more important names. In the next generation Sully and Jarvis reflect the waning of European influences, and following them, Harding and Neagle. The activities of these men stretch well into the Nineteenth century,—indeed, Sully who was born in 1783, lived until 1872.

The Pennsylvania Academy of Fine Arts was founded in 1805, and the New York Academy of Arts, afterwards the National Academy of Design, in 1808.

Although many of the earlier men had painted landscapes, the first American landscape painter was Doughty; but his efforts were over-shadowed by those of Durand and Cole, who are justly regarded as the West and Copley of the Landscape School. From among their pupils and followers, Durand's in especial, sprang the members of the well-known Hudson River School, Kensett, Richards, Whittridge, Gifford, Church and others, whose work, much of it excellent, is at all events purely American.

Most of the early painters who were not directly trained in England, sought inspiration in Italy, but now in the 1830's, an unaccountable impulse sent American students to Düsseldorf, and a little later to Munich, with in most instances, far from the happiest results on their accomplishment. After the Civil War the attention of American art students was inevitably directed to the fertile and flourishing art of the Second Empire, and the tide, which is still running, set towards Paris. The older of the living artists are pupils of Couture, Duran, Bouguereau, and Lefebvre, while the newer school men are followers of Monet and Degas.

Not that from the time of the Hudson River school America has not produced artists whose work owes little or nothing to European example. It would be invidious to give names, but the student will find it easy to discriminate. One American painter indeed, Whistler, has perhaps wielded greater influence than any one man in the Nineteenth century.

EARLY AMERICAN SILVER

It is not until comparatively recently that interest has been manifested in the work of our Colonial silversmiths. It is true that in 1888 J. H. Buck published his book entitled "Old Plate," but this dealt more with English than American silver, though the latter was distinctly a feature of the work.

Dr. T. S. Woolsey made an attempt to call the attention of collectors and the public to the beauty and value of American plate in 1896 in his writings for Harpers' Monthly Magazine; but though there were a few discerning connoisseurs like R. T. H. Halsey of New York, whose collection stands in many ways unrivalled to-day, no widespread interest was manifested in this art until the exhibition of American silver was held at the Museum of Fine Arts, Boston, in 1896.

Here were displayed more than three hundred examples of the work of our early craftsmen, mostly New England makers.

Since that time several notable exhibitions have been held, the principal ones being those of the Hudson-Fulton Celebration in 1909, the Exhibition of New York and New Jersey Silversmiths in 1911 (both at the Metropolitan Museum in New York) and in the same year the great collection of American church silver shown at the Museum of Fine Arts in Boston.

The few pieces of silver now shown in Cleveland are not intended to be other than suggestive, and the articles for that reason have been selected with a view of providing a distinctive series of the various products of our early silversmiths, of whose art America may be justly proud. With but few exceptions they are all by New Englanders, many of whom were prominent in various walks of life.

In Colonial days New England long enjoyed a pre-eminence and owing to her great trade with the Mother Country her wealth commanded a patronage for luxuries which was well reflected in the production of silver, both for domestic and ecclesiastical uses. The style of the productions was simple and substantial and though in line the pieces followed the work of the English artisans, no elaborately ornamented pieces were ever made here, though such were frequently found in England. Thus the art in the Colonies was in keeping with the simple life of the people and has for us a charm which is indeed a heritage.

Those were the days before the advent of machinery brought the "spinning" process into use and before the buffing wheel was thought of, and who can look at the early work and not say it was better without the later "improvements" in manufacture. It is true it would be impossible to-day to supply the vast needs of the public without factory made silver articles, and yet the product has lost much of its interest by modern methods.

When pieces were beaten out by hand, trued by a foot lathe and finished with rotten stone and burnishers, a patina was produced which cannot be obtained by modern methods, and when each craftsman was his own artist and designer a form was evolved which cannot be imitated by factory work.

With but two or three exceptions all the silver here shown is from the collections of Dwight Blaney and Hollis French of Boston, and George S. Palmer of New London, and although as previously stated, almost all the pieces are the work of New England silversmiths showing the English influence, it is hoped that later some of the work of the New York makers may be put on exhibition, since they will in a most interesting manner show the influence of the Dutch on their design.

HOLLIS FRENCH.

1 FLAGON.
Engraved "North Church, Newburyport". Mark, J. B. Jones in rectangle.
J. B. Jones. Boston. 1782-1854.

2 BEAKER.
Engraved "This belongs to ye Church of Christ in Truro." Mark, M R in square.
Moody Russell. Barnstable, Mass. 1694-1761.

3 BEAKER.
Engraved. "This belongs to the Church in Truro 1717". Mark, I E crowned; fleur-de-lys below in shield.
John Edwards. Boston. 1701-1755.

4 ALMS BASIN.
Engraved "The Gift of Thomas Hancock Esq^r. to the Church in Brattle street Boston 1764." Mark, J. COBURN in rectangle.
John Coburn. Boston. 1725-1803.

5 PEPPER CASTER.
R
Engraved E R on body. Mark, HURD in rectangle.
Jacob Hurd. Boston. 1702-1758.

6 TEASPOON.
H
Engraved R S on handle. Mark, Boyer in cartouche.
Daniel Boyer. Boston. About 1725-1779.

7 TEASPOON.
Engraved S S on handle. Mark, I A in rectangle.
Josiah Austin. Charlestown, Mass. 1719-1780.

8 TEASPOON.
N
Engraved A A. Mark, A N in rectangle.
Abijah Northey. Salem, Mass. About 1770.

9 TEASPOON.
Engraved E W. Mark, PARSONS in rectangle.
About 1750.

10 TANKARD.
Engraved A. L on handle. Anna Leonard on bottom.
Mark, E. Cobb. in rectangle.
Ephraim Cobb. Plymouth, Mass. 1708-1775.

11 TEASPOON.
Engraved L A on handle. Mark, BALL in rectangle.
John Ball. About 1770.

12 TEASPOON.
Engraved M L on handle. Mark, C. DUNN in rectangle.
Cary Dunn. New York. 1765.

13 TEASPOON.
P
Engraved I M on handle. Mark, I. Burt in rectangle.
John Burt. Boston. 1691-1745.

14 TEASPOON.
Engraved L R on handle. Mark, P S in rectangle.
Philip Syng. Philadelphia. 1703-1789.

15 RAPIER.
Mark, Hurd in rectangle.
Jacob Hurd. Boston. 1702–1758.

16 CREAMER.
P
Engraved R L on bottom. Mark, S:CASEY in rectangle.
Samuel Casey. Newport, R. I. About 1724-1770.

17 TEAPOT.
Engraved A W to A W on side. Mark, R & H FARNAM in rectangle.
Rufus and Henry Farnam. Boston. Born about 1771 and 1773.

18 CREAM PITCHER.
G
Engraved W M on handle; E B D to E A B on body. Mark, I E in a rectangle.
Joseph Edwards. Boston. 1707-1777.

19 SALT SPOON.
Engraved T B on handle. Mark, W W in rectangle.

20 TWO TEASPOONS.
Engraved H L. Mark, C L in scalloped rectangle.
Charles Leach. Boston. 1789-1796.

21 TEASPOON.
Engraved A W. Mark, T A in oval.
Thos. Arnold. Newport, 1750.

22 TANKARD.
B
Engraved S C on bottom. S B to R A on handle. Mark, I E crowned; fleur-de-lys below in shield.
John Edwards. Boston. 1701-1755.

23 MOTE SPOONS.
Engraved H C and H P on bowls. Unmarked.

24 MOTE SPOON.
Engraved B W in bowl. Mark, T.T in rectangle.
Thomas Trott. Boston. About 1701-1777.

25 MOTE SPOON.
Mark, M M script in rectangle.
Myer Myers. New York. 1746.

26 PEPPERBOX. M
Engraved A M on body; D L on bottom. Mark, A. TYLER in long oval.
Andrew Tyler. Boston. 1692-1741.

27 CREAM PITCHER.
Mark, Z B in rectangle.
Zachariah Brigden. Boston. 1734-1787.

28 PAP BOAT.
Mark, C DUNN in oval.
Cary Dunn. New York. 1765.

29 CREAM PITCHER.
Engraved L H on handle. Unmarked.

30 TRENCHER SALTS.
Engraved M G on side. Mark, nearly obliterated; H only visible.

31 SPOON.
Engraved L R on handle. Mark, S V; fleur-de-lys below in heart.
Samuel Vernon. Newport, R. I. 1683-1737.

32 SPOON.
Engraved "Zaccheus Starbuck Born y^e 1^st of y^e 2^d mo^th 1733". Mark, I T in shield.
James Turner. Boston. About 1759.

32 PORRINGER.
Engraved "Abigail Hussey Born 10^mo 22 1679."
Mark, E W in rectangle.
Edward Winslow. Boston. 1669-1753.

33 TWO SPOONS.
Engraved M Y Iune 16, 1729. Mark, I E crowned; fleur-de-lys below in shield.
John Edwards. Boston. 1701 to 1755.

34 PATEN.
Engraved J. B. R. in decorative monogram. Mark, B S; fleur-de-lys below in heart.
Bartholomew Schaats. New York. 1670-1720.

35 SMALL PATEN.
B
Engraved E S, N D on bottom. Mark, I D in oval.
John Dixwell. Boston. 1680-1725.

36 SPOON. I L
Engraved I B on handle. Mark, W G with three stars in shield.

37 SPOON. B
Engraved I M on handle. Mark, T H; sun below in shield.

38 PORRINGER.
W
Engraved C M on handle. Mark, B. Burt in rectangle.
Benjamin Burt. Boston. 1729-1804.

39 SPOON. (Small)
Mark, S V; fleur-de-lys below in shield, small.
Samuel Vernon. Newport, R. I. 1683-1737.

40 SPOON.
T
Engraved W K on handle. Mark, W. Cowell in cartouche.
William Cowell. Boston. 1682-1736.

41 PITCHER.
Mark, PITMAN in rectangle.
Saunders Pitman. Providence, R. I. 1732-1804.

42 CASTER.
Engraved Sprague 1760. Mark, T C in rectangle.
Thomas Coverly. Newburyport, Mass. 1730-1800.

43 CASTER.
Engraved M B on lower body. Mark, D T in rectangle.
David Tyler. Boston. About 1760-1804.

44 TEAPOT.
Engraved with coat of arms. Mark, N. Hurd in cartouche.
Nathaniel Hurd. Boston. 1729-1777.

45 SPOON.
Engraved E B. Mark, W H in rectangle.
William Homes. Boston 1707-1783.

46 SPOON.
Engraved B. I. W. Mark, REVERE in rectangle.
Paul Revere. Boston. 1735-1818.

47 CREAM JUG.
Engraved W E H with a crest on body. Mark, Hurd in oval.
Jacob Hurd. Boston. 1702-1758.

48 CUP.
Engraved "The gift of Josh. Allen, esqr and wife to the 4th Church in Glocester, 1751." Mark, Benjamin in cartouche. Burt
Benjamin Burt. Boston. 1729-1804.

49 PEPPERBOX.
H
Engraved B L on body. Mark, E W in rectangle.
Edward Winslow. Boston. 1669-1753.

50 SPOON.
G
Engraved W E. Mark, Minott in rectangle.
Samuel Minott. Boston. 1732-1803.

51 SPOON.
Engraved S D. Mark, S E crowned in shield.
Samuel Edwards, Boston. 1705-1762.

52 TWO SPOONS.
Engraved E P 1757. Mark, HOMES in rectangle.
William Homes. Boston. 1707-1783.

53 TEAPOT.
Engraved C M to W P. Monograms on side. Mark, MOULTON incised.
William Moulton, 4th. Newburyport, Mass. 1772-1861.

54 PEPPERBOX.
Engraved Iohn Bassett, M B on bottom. Mark, I Burt in oval.
John Burt. Boston. 1691-1745.

55 COVERED SUGAR BOWL.
Mark, T. LYNDE in rectangle.
Thomas Lynde. Worcester, Mass. 1748-1812.

56 CREAM JUG.
Mark, W S in cartouche.
William Swan. Worcester, Mass. 1715-1774.

57 SPOON.
Engraved I C on handle. Mark, A C in a shield.
Arnold Collins. Newport, R. I. 1690.

58 SPOON.
T
Engraved I S. Mark, P R in a crowned shield.
Paul Revere, Sr. Boston. 1702-1754.

59 BEAKER.
Engraved S C on bottom. Mark, M R in a square.
Moody Russell. Barnstable, Mass. 1694-1761.

60 PUNCH LADLE.
Mark, O P D P in rectangle.
Otto and David Parisien. New York. 1789.

61 BEAKER.
Mark, I C crowned; cony below in a shield.
John Coney. Boston. 1655-1722.

62 SAUCEBOAT.
Engraved with coat of arms and crest. Mark, D I in oval.
Possibly David Jesse, Boston, 1670-1705.

63 BRAZIER.
Engraved with arms and initials L. H. Mark, I Hurd in cartouche.
Jacob Hurd. Boston. 1702-1758.

64 PORRINGER.
Mark, REVERE in rectangle.
Paul Revere. Boston. 1735-1818.

65 SALTCELLAR.
Engraved A M on bottom. Mark, Z B in rectangle
Zachariah Brigden. Boston. 1734-1787.

66 TWO SUGAR SCISSORS.
Unmarked.

67 KNEE BUCKLES.
Engraved H B. Unmarked.

68 DRAM CUP.
Engraved R M. to R P on bottom. Unmarked.

69 PORRINGER.
H
Engraved E S. Mark, A. T.; fleur-de-lys below in heart.
1784
Andrew Tyler. Boston. 1692-1741.

70 BOWL.
Engraved "The gift of Mr. Jonas Rowlandson to Mr. Thoˢ. Woodbridge 1740", with brig under sail. Mark, $\frac{\text{Jacob}}{\text{Hurd}}$ in cartouche.
Jacob Hurd. Boston. 1702-1758.

71 PORRINGER.
Engraved L B. W B on handle. Mark, A. T. crowned; cat below, in shield.
Andrew Tyler. Boston. 1692-1741.

72 BEAKER.
Mark, G HANNERS in rectangle.
George Hanners. Boston. 1696-1740.

73 CAN.
Engraved B F G in monogram, 1778 on bottom. Mark, Z. Brigden in cartouche.
Zachariah Brigden. Boston. 1734-1787.

74 CAN.
Mark, W. Cowell in cartouche.
William Cowell. Boston. 1682-1736.

75 TWO SUGAR BOWLS.
Engraved A W to A W on bodies. Mark, R & H FARNAM in rectangle.
Rufus and Henry Farnam. Boston. Born about 1771 and 1773.

76 SPECTACLES.
Mark, PIERCE in rectangle.
Boston. About 1800.

77 CREAM JUG.
Engraved "S H to R C 1756" on handle. Unmarked.

78 PAIR OF TRAYS.
Engraved A T on bottom. Mark, $\frac{\text{H}}{\text{HURD}}$ in a rectangle.
Jacob Hurd. Boston. 1702-1758.

79 BEAKER.
Engraved K D on bottom. Mark, S E crowned; fleur-de-lys below in shield.
Samuel Edwards. Boston. 1705-1762.

80 CASTER.
Mark, S M in rectangle.
Samuel Minott. Boston. 1732-1803.

81 BEAKER.
Engraved I S on bottom. Mark, W C in oval.
William Cowell. Boston. 1682-1736.

82 CREAM JUG.
Mark, J. COBURN in rectangle.
John Coburn. Boston. 1725-1803.

83 CHATELAINE.
Engraved E. B. on clasp. Mark, I D in rectangle.

84 PORRINGER.
Engraved M C on handle. Mark, AT crowned; cat below in shield.
Andrew Tyler. Boston. 1692-1741.

85 NUTMEG-GRATER.
Engraved C S monogram on lid. Unmarked.

86 TANKARD.
Mark, H B in rectangle.

87 SNUFFBOX.
Engraved Gerardus Boyce, New York. Mark, G. BOYCE in rectangle.
Gerardus Boyce. New York. About 1820.

88 PORRINGER.
Engraved C P on handle. Mark, SAMUEL BURT in cartouche.
Samuel Burt. Boston. 1724-1754.

89 CASTER.
Mark, REVERE in rectangle.
Paul Revere. Boston. 1735-1818.

90 TANKARD.
Mark, E. W; fleur-de-lys below in shield.
Edward Winslow. Boston. 1669-1753.

91 NUTMEG-GRATER.
Mark, I T in rectangle.

92 SUGAR TONGS.
Mark, C St in oval.

93 SUGAR TONGS.
Engraved S. S. P. in monogram. Mark, REVERE in rectangle.
Paul Revere. Boston. 1735-1818.

94 STRAINER.
H
Engraved B H on bowl. Mark, D:P in rectangle.
Daniel Parker. Boston. 1727-1786.

95 CAN.
Mark, Minott in rectangle.
Samuel Minott. Boston. 1732-1803.

96 CAN.
Engraved H. on body, E L on bottom. Mark, R. GREENE in shaped rectangle.
Rufus Greene. Boston. 1707-1777.

97 SMALL CAN.
Mark, B. Burt in rectangle.
Benjamin Burt. Boston. 1729-1804.

98 STRAINER.
Mark, REVERE in rectangle.
Paul Revere. Boston. 1735-1818.

99 SUGAR SCISSORS.
Engraved N L near centre. Mark, HURD in rectangle.
Jacob Hurd. Boston. 1702-1758.

100 DRAM CUP.
P
Engraved S M on bottom. Mark, B S in square.
Bartholomew Schaats. New York. 1670-1720.

101 CUP.
Engraved A B 1674. Mark, H B, monogram in shield.
Hendrik Boelen. New York. 1755.

102 DRAM CUP.
Mark E. W; fleur-de-lys below in shield.
Edward Winslow. Boston. 1669-1753.

103 SUGAR SCISSORS.
N B
Engraved C in centre. Mark, D T in rectangle.
David Tyler. Boston. About 1760-1804.

ENGLISH COLONIAL SILVER

Lent by Mr. Hervey E. Wetzel.

104 BOWL.
Engraved with crest: unicorn's head on a crown.
English. George I. 1723.

105 SAUCEBOAT.
On three feet. Date mark much worn; appears to be a W, which may mean 1767 or 1792, as that letter was used in both these years.
Irish. George III.

106 CANDLESTICK.
Columnar. Maker, I. W. & Co. Pair to No. 107.
English. Sheffield. George III. 1779.

107 CANDLESTICK.
Columnar. Maker, I. W. & Co. Pair to No. 106.
English. Sheffield. George III. 1779.

108 SALVER.
Scalloped edge, on four feet. Maker's mark, D. L. Engraved underneath
D. Iohn Norton.
I. M.
English. George III. 1736.

109 SALTCELLAR.
Maker's mark E. W. in Gothic letters.
English. George II. 1739.

110 COFFEEPOT.
English. London. Queen Anne. 1706.

111 CHALICE.
Beaker-shaped. Engraved with the Last Supper, a coat-of-arms and the words, "Dit is Sonwerder Kerck Beecker Anno 1723." Maker's marks, one illegible, one a shield bearing 4 over B.
Dutch. XVIII Century.

112 CANDLESTICK.
Engraved on side of foot Z. L. M. Pair to No. 113.

113 CANDLESTICK.
Engraved on side of foot Z. L. M. Pair to No. 112.

114 CREAM JUG.
Maker's mark W. I.
English. London. George I. 1718.

115 CANDLESTICK.
Crest engraved on foot. Pair to No. 116.
English. London. George I. 1725.

116 CANDLESTICK.
Crest engraved on foot. Pair to No. 115.
English. London. George I. 1725.

117 CUP AND COVER.
The cup engraved with a coat-of-arms, the cover with a crest.
English. London. Queen Anne. 1711.

118 SALVER.
On four feet. With scalloped sides. Engraved on face with shield of arms. On the back, George Shergold, Dec. 21, 1730.
English. George II. 1730.

119 PEPPERPOT.
English. London. George III. 1782.

120 CAKE BASKET.
Pierced and repoussé. Engraved with a crest on the bottom.
English. London. George II. 1759.

121 SALVER.
Square, with rounded corners. On four feet. Engraved on face with a coat-of-arms. Maker's mark, G. H.
English. London. George II. 1732.

122 CUP.
Engraved in the style of Peter Flötner.
English. London. Charles I. 1629.

123 SUGAR CASTER.
Engraved with a coat-of-arms and coronet. Marked with a lion rampant passant, an illegible cipher and M. G., H. S., D. in separate stamps. Foreign plate mark, 1887, London.

124 STATUE OF GEORGE WASHINGTON.
Bronze. Replica of the statue in marble by Houdon (1741-1828) in the capitol, Richmond, Virginia.
Lent by the Gorham Company.

ALEXANDER, Francis.
Born in Connecticut, 1800. Died in Italy, 1881. Self-taught, he became an itinerant portrait painter. Settling in Boston at Gilbert Stuart's invitation he became known. In 1831 he went to Rome, returning in 1833 to Boston where he lived until he retired to Italy.

125 Portrait of Frederic Tudor.
Lent by Mrs. Frederic Tudor.

ALLSTON, Washington, A. R. A.
Born at Waccaman, S. C., 1779. Died at Cambridgeport, Mass., 1843. Pupil of Malbone. Graduated at Harvard College in 1800 and the next year entered the schools of the Royal Academy in London. In 1804 he went to Paris and thence to Rome where he spent four years. He revisited America but settled in London in 1811. He was elected an Associate of the Royal Academy in 1818 and returned to Boston in the same year where he remained until 1830 when he moved finally to Cambridgeport.

126 Paul and Silas in Prison.
Lent by the City Art Museum, St. Louis.

COPLEY, John Singleton, R. A.
Born in Boston, Mass., 1739. Died in London, England, 1815. He painted with increasing success in his native city until 1774, when he went to Rome. In 1775 he settled in London. Elected Associate of the Royal Academy in 1776; Academician in 1779.

127 Portrait of Mrs. John Greene. Catherine, daughter of Governor William Greene of Rhode Island, and wife of John Greene of Boston. Signed, and dated 1769. In a frame said to have been carved by Paul Revere.

128 Portrait of Nathaniel Hurd. Silversmith and engraver, of Boston.
The John Huntington Collection.

129 Portrait of Mrs. Abigail Bloomfield Rogers.
Lent by Miss A. P. Rogers.

DUNLAP, William.
Born at Perth Amboy, N. J., 1766. Died, 1839. Began painting as a youth. Studied in London with Benjamin West in 1784 with small results. On his return to America he failed to achieve success as a portrait painter though he continued in his intervals of other avocations to occupy himself with the arts during the rest of his life.

130 Portrait of Mrs. Thomas Apthorp Cooper.
Lent by Mr. William Macbeth.

131 Scene from "Harry Birch."
Lent by Mr. Albert Rosenthal.

EARL, *or* Earle, Ralph, R. A.
Born at Lebanon, Conn., about 1751. Died at Bolton, Conn., 1801. Self-taught, he was an itinerant portrait painter. Went to London after the Revolutionary war and studied under Benjamin West. He was made a member of the Royal Academy. Returned to the United States in 1786.

132 Portrait of Mary Carpenter.
Lent by the Worcester Art Museum.

ELLIOTT, Charles Loring, N. A.
Born at Auburn, N. Y., in 1812. Died at Albany in 1868. Advised and assisted by Trumbull. Became an itinerant portrait painter. In 1845 he settled in New York where he lived and worked successfully.

133 Portrait of Tompkins Matteson.
Lent by Mr. William Macbeth.

HARDING, Chester.
Born at Chester, Mass., 1792. Died at Boston, 1866. Self-taught. Studied for a short time in the Academy of Philadelphia. By 1823 he had made enough money by his art to take him to England and was for a while very successful there. He returned to Boston in 1826 and painted most of the prominent persons of the day.

134 Portrait of Mrs. Thomas Brewster Coolidge.
Lent by Mr. Baldwin Coolidge.

HEALY, George Peter Alexander.
Born at Boston, Mass., 1813. Died at Chicago, Ill., 1894. Studied in Paris in 1836; went to Chicago in 1858. In 1869 he revisited Europe, and resided in Rome for some years.

135 Portrait of Himself, painted in 1852.
The John Huntington Collection.

HUNTINGTON, Daniel, N. A.
Born in New York in 1816. Died 1906. Pupil of Morse and Inman. Three times President of the National Academy of Design.

136 Dr. John W. Francis.
Lent by Mr. William Macbeth.

INMAN, Henry, N. A.
Born at Utica, N. Y., in 1801. Died in New York, 1846. In 1814 was apprenticed to Jarvis, who took him on many trips about the country. On the expiration of his term he settled in New York and assisted in the foundation of the Academy of Design, of which he became the first Vice-President. He removed to Philadelphia in 1832 and was for a time most successful there, but later returned to New York. He was assisted to visit England in 1845 by some friends who commissioned him to paint portraits of Wordsworth, Macaulay and others. His health failing, he returned to New York only to die.

137 Portrait of William Inman.
Lent by Mr. Albert Rosenthal.

JARVIS, John Wesley.
Born at South Shields in 1780. Died in 1834. Brought to America as a child. Chiefly self-taught as a painter.

138 "Old Pat."
Lent by Mr. Albert Rosenthal.

JOUETT, Matthew Harris.
Born in Mercer Co., Ky., 1783. Died at Lexington, Ky., 1827. Educated a lawyer, he served in the war of 1812 and at its close in 1814 opened a studio in Lexington. In 1816 he studied for four months under Stuart at Boston. He painted more than three hundred portraits.

139 Portrait of J. G. McKinney.
Lent by Mr. William Macbeth.

MALBONE, Edward G.
Born at Newport, R. I., 1777. Died at Savannah, Ga., 1807. At seventeen he established himself as a portrait painter at Providence. In 1790 he moved to Boston, thence to New York, Philadelphia and Charleston. In 1801 he went to England and was urged by West to remain there, but preferred to return to Charleston. His health giving way he went to Savannah, where he died. His most famous works are miniatures.

140 Portrait of Himself.
Lent by the Corcoran Gallery of Art.

MORSE, Samuel F. B., N. A.
Born at Charleston, Mass., 1791. Died in New York, 1872. Pupil of Washington Allston. Inventor of the Morse Telegraphic System.

141 Portrait of Moss Kent.
Lent by the Copley Gallery.

MOUNT, William Sidney, N. A.
Born at Setauket in 1807. Died in New York, 1868. Began as a scene-painter. Practiced his art in New York from 1829 to 1868.

142 Portrait of Martin Van Buren.
Lent by Mr. William Macbeth.

NEAGLE, John.
Born in Philadelphia, Pa., 1799. Died 1865. Apprenticed to a coach painter, at nineteen he devoted himself to the study of his art. He settled in New Orleans; married a daughter of Thomas Sully, whose pupil he had been; returned to Philadelphia and spent the rest of his life there.

143 Portrait of M. L. Hurlburt, Esq. Dated 1840.
The John Huntington Collection.

OTIS, Bass.
Born in 1784. Died in 1861.

144 Portrait of Miss Latrobe.
Lent by Mr. Albert Rosenthal.

PEALE, Charles Willson.

Born at Chestertown, Md., 1741. Died at Philadelphia, 1827. Was apprenticed to a saddler in Annapolis, but took lessons from an English painter to whom he gave a saddle in payment. He went to Boston in 1768 and was encouraged by Copley. A number of gentlemen of Annapolis raised a sum of money as a loan, with which he went to London in 1760 with letters to West. The kindly Quaker painter received him warmly and even took him into his own house when his funds ran low. Peale returned to Annapolis in 1774 and went to Philadelphia two years later to join Washington's army. In 1779 he returned to Philadelphia and represented that city in the Pennsylvania legislature. During all this he never gave up his art. In 1805 he was instrumental in founding the Pennsylvania Academy of Fine Arts.

145 Portrait of George Washington.
Lent by Mrs. George Reuling.

146 Portrait of Mrs. David Forman and Child.
Lent by Messrs. Knoedler and Company.

147 Portrait of Col. Tench Tilghman, Aide-de-Camp of Gen. Washington.
Lent by Mr. Albert Rosenthal.

PEALE, Rembrandt.

Born in Bucks County, Penn., 1778. Died in Philadelphia, 1860. Son of Charles W. Peale. (q.v.) Set up as a portrait painter in Charleston, S. C., in 1796. Studied in England under West from 1801 to 1804, returning to Philadelphia in 1809.

148 Portrait of Gen. George Washington. Crayon.
The Hinman B. Hurlbut Collection.

STUART, Gilbert.

Born at Narragansett, R. I., 1755. Died in Boston, Mass., 1828. He was taught painting in New York by a Scotchman, Cosmo Alexander, with whom he finally went to Glasgow in 1772. In 1775 he was again in Great Britain, where Benjamin West took him under his protection, employed him as assistant, and introduced him to the

London public. He returned to the United States in 1792, and worked successively in New York, Philadelphia, and Washington, finally settling in Boston.

149 Portrait of Jonathan Amory.
Lent by Messrs. R. C. and N. M. Vose.

150 Portrait of Bishop Hobart.
Lent by Mr. William Macbeth.

151 Portrait of George Washington.

152 Portrait Sketch of Sir Henry Clinton.

153 Portrait of Miss King.

154 Portrait of Mr. Wolcott.
Lent by Mr. Albert Rosenthal.

155 Portrait of George Washington.
Lent by Mr. Jonce I. McGurk.

SULLY, Thomas.
Born at Horncastle, Lincolnshire, England, 1783. Died at Philadelphia, Pa., 1872. Came to Charlestown as a child in 1792; removed to New York in 1806, and thence to Boston in 1808, where he studied under Gilbert Stuart. In 1809 he went to London and worked with Benjamin West, returning and settling in Philadelphia, in 1810. He revisited England in 1837, and painted a portrait of Queen Victoria.

156 Portrait of Captain Jean T. David.

157 Portrait of Mrs. Mary Sicard David.
The John Huntington Collection.

158 Domesticity.
Lent by Mrs. Orrel A. Parker.

TRUMBULL, John.
Born at Lebanon, Conn., 1756. Died at New York, 1843. Son of Jonathan Trumbull, the Colonial Governor of Connecticut. Graduated at Harvard. Served in the Revolutionary war, attaining the rank of Colonel and was aide-de-camp to Washington. In 1777 he resigned from the army and went to London to study under West, returning home in 1782. In 1794 he accompanied John

Jay to England as Secretary of Legation. He settled in New York in 1804 as a portrait and historical painter. Was President of the Academy of Fine Arts from 1816 to 1825.

159 Portrait of George Washington at Trenton.
Lent by Mrs. George Reuling.

160 Portrait of Gen. Ebenezer Huntington.
Lent Anonymously.

VANDERLYN, John.
Born at Kingston, N. Y., 1776. Died there, 1852. Pupil of Gilbert Stuart. Studied in Paris from 1796 to 1801 and continued to live and paint there from 1803 to 1815. Received a gold medal in the Salon of 1807 from Napoleon I. On his return to the United States in 1815 he settled in New York.

161 Portrait of Capt. Charles Sargent.
Lent by Mr. George Ainslie.

WEST, Benjamin, P. R. A.
Born at Springfield, Penna., 1738. Died in London, England, 1820. A Quaker, self-taught as a painter. He set up as a portrait painter in Philadelphia in 1756. Removed to New York and in 1760 went to Italy where he remained for three years. In 1763 he settled in London where he enjoyed great success. George III made him his historical painter in 1722. He was an original member of the Royal Academy in 1768 and its President in 1792, resigning the office in 1815. His chief contribution to the progress of his art was the abandonment of classic for contemporary costume in the representation of historical subjects. He showed immense kindness to those of his fellow countrymen who went to Europe to study art, and almost every one of them who became of importance owed much to his teaching.

162 Portrait of Joseph Shippen.
Lent by Mr. Prescott Huidekoper.

163 Portrait of the Duke of York.
Lent by Messrs. R. C. and N. M. Vose.

GOTHIC ROOM

GALLERY II—GOTHIC ART

GOTHIC, although a misnomer, is too firmly established, as the description of a style in art, to be abandoned now. It is used to describe the art of the period which intervened between the decline of Byzantine and Romanesque, and the rise of Renaissance Art in Europe. Not that either the beginning or end of these, or any other periods in the arts, is an absolutely fixed date or is contemporaneous in all the countries in which they appear. Revolutions in art, as in other human activities, occur rarely, and progress is usually achieved by the almost insensible melting of one phase into another.

It may safely be assumed that this splendid art had its birth in France, at a time when even in Italy, art was at its lowest ebb. There is, at least, no doubt that this is true of Gothic sculpture. Nicola Pisano's famous Pisan pulpit was executed in 1260, and Guido da Como's at Pistoja perhaps in 1250, but by this time the church of St. Denis had been built in 1137, the Porch of St. Anne of Nôtre Dame, Paris, had been carved in about 1200; the cathedrals of Chartres begun in 1194, Laon in 1210, Rheims in 1211, Amiens in 1215, and the Ste. Chapelle of Paris, esteemed the culminating effort of French Gothic, was consecrated in 1248. Since, during this period, sculpture was more closely allied with architecture than any other in the history of art, except the Assyrian and Egyptian, these dates enable us to follow its growth and progress with satisfactory certainty. The art as a whole was essentially, though not exclusively, ecclesiastical,—that is to say, the cathedral is its most complete expression, and it was carried by priests into the rest of Europe.

French architects built the existing cathedral of Canterbury in 1174, and the other great English Gothic cathedrals followed, Salisbury from 1220 to 1258, and Westminster from 1245 to 1269, being among the latest.

Gothic art was introduced into Germany in 1209, and Italy toward the end of the Thirteenth century, in the same manner and by the same means; French crusaders carried it even to Cyprus and Syria.

In France sculpture developed concurrently with the architecture from the end of the Eleventh to the end of the Twelfth century, culminating in the first half of the Thirteenth. By the Fifteenth century the first burst of religious enthusiasm had exhausted itself, and while the art was more skilful technically, it was less inspired. As early as the beginning of the Fifteenth century, the influence of the Italian Renaissance made itself felt throughout Europe, and Gothic art slowly gave way before it. It developed rather more suddenly than it waned, but by 1500 or shortly thereafter, had given way before the Renaissance, even in England where it lingered longest in domestic architecture.

The civil and foreign wars, culminating in the defeat at Agincourt in 1415, temporarily ruined the French monarchy and its capital, the city of Paris. The arts fled to Burgundy and Flanders, where the power of the Dukes and the prosperity of the great trading cities offered them a safe refuge, and the latest flowers of Gothic art are Flemish.

French Gothic sculpture was in many senses more truly an art of renaissance than that of Italy, which it antedates. Nowhere in Europe for over a thousand years had any sculpture been made such as is to be found at Rheims, if any of it survives the recent destruction; this dates from about 1250. Indeed, Roman art, which comes nearest to it in point of time, is not to be compared with it in quality. The art with which it has the closest affinity is Greek, of the Fifth century B.C., say from 500 to 450, though it hardly is to be believed that the French *imagiers* were familiar with Greek originals. Even in its earliest phases, in the South and East, it betrayed a strong tendency toward realism, and this is a characteristic note of its progress, even at the time when it devoted itself to the representation of the most sacred subjects. Viollet le Duc, the great French authority on this subject says: "The fertility of the arts of the Thirteenth century, particularly of its sculpture, was prodigious. Even today after more than six centuries of devastation and neglect, more examples of medieval sculpture remain in France than in all the rest of Europe together. From the middle of this century, works of the highest class abound not only in the cathedrals and public buildings, but small churches and even private houses, were embellished with works of art of excellent execution and irreproachable in style. The artists must have gone everywhere, and sculpture seems to have been an art of the first necessity."

1 TAPESTRY.
Millefleurs; with figures of Louis de Beaufort, Lord of Aubusson and Jeanne, his wife, with their coat-of-arms. Woven for their marriage in 1426.
French. XV Century.
Lent by the Messrs. Duveen.

2 GROUP: OLD MAN AND OLD WOMAN.
Wood, colored and gilt.
Flemish. Late XV Century.
Lent by Mrs. Chauncey J. Blair.

3 YOUNG GIRL.
Half length. Stone, colored.
French. School of Champagne. Late XIV or early XV Century.
Lent by Mrs. Chauncey J. Blair.

4 TAPESTRY.
From the same series as No. 1.
French. XV Century.
Lent by Mrs. Stephen Pell.

5 COPE.
Cut velvet, violet with an apricot ground. The orphreys of needlework in silk, gold and silver show tiers of saints in niches.
Lent by Mrs. Chauncey J. Blair.

6 FRAGMENT.
Stone.
French. Late XVI Century.
Lent by Mrs. Chauncey J. Blair.

7 CARVED CHEST.
Wood. From the Sacristy of Chartres Cathedral.
XV Century.
Lent by Mrs. Chauncey J. Blair.

8 ST. SEBASTIAN.
Stone. From a castle in Touraine.
French. XV Century.
Lent by Mrs. Chauncey J. Blair.

9 CHOIR OF ANGELS.
Marble, with traces of gilding.
French. XV Century.
Lent by Mrs. Chauncey J. Blair.

10 TAPESTRY.
The Crucifixion, with other episodes of the Passion and the Resurrection.
Brussels. End of the XV Century.
Lent by Messrs. P. W. French and Company.

11 VIRGIN AND CHILD.
Stone.
French. XV Century.
Lent by Mrs. Chauncey J. Blair.

12 VIRGIN AND CHILD BENEATH A CANOPY.
Stone. From the Cathedral of Tournai.
Flemish. XIV Century.
Lent by Mrs. Chauncey J. Blair.

13 CUT VELVET.
Green with a primrose ground.
Lent by Mrs. Chauncey J. Blair.

14 GROUP FROM A CRUCIFIXION.
Wood.
Lent by Mrs. Chauncey J. Blair.

15 RELIEF: THE VIRGIN AND ST. ELIZABETH.
Wood.
Flemish. Late XV Century.
Lent by Mrs. Chauncey J. Blair.

16 PANEL.
Wood, carved with Flamboyant tracery in relief.
French. XVI Century.
Lent by Mrs. Chauncey J. Blair.

17 VIRGIN AND CHILD.
Wood. The heads are restorations, the pedestal of later date.
French. XII Century.
Lent by Mrs. Chauncey J. Blair.

18 VELVET BROCADE.
Violet, with a cloth-of-gold ground.
Italian. XVI Century.
The John Huntington Collection.

19 TAPESTRY.
The Prophecy of Nathan.
Brussels. About 1500 A. D.
Lent by Mr. Edward A. Faust.

20 STATUETTE.
Wood. Man Lamenting.
German. XVI Century.
Lent by Mrs. Chauncey J. Blair.

21 CREDENCE.
Wood.
XV Century.
Lent by Mrs. Chauncey J. Blair.

22 STATUE. Donatrix: A Queen.
French. XIV Century.
Lent by Mr. Dikran G. Kelekian.

23 CASSONE.
Wood. Carved, painted and gilt. The panels show traces of shields of arms. Half of the front opens as a door, disclosing three drawers. The centre panel of the front and the fronts of the drawers are carved with Flamboyant Gothic tracery. The inside has been painted; much of this remains on the lid.
North Italian. Probably late XV Century.
The John Huntington Collection.

24 VIRGIN AND CHILD.
Wood, with traces of color.
French. XII Century.
Lent by Mr. Henry Golden Dearth.

25 COLUMN.
Stone.
Lent by Mr. Henry Golden Dearth.

26 SILK BROCADE.
Crimson and silver. Fragment of a border, woven with the Assumption of the Virgin twice repeated. These borders were woven for vestments and altar furniture.
Italian. XVI Century.
Lent by Mrs. Chauncey J. Blair.

27 TAPESTRY.
Millefleurs.
French XVI Century.
Lent by Messrs. P. W. French and Company.

28 STAINED GLASS.
French. Early XIV Century.
Lent by Mrs. Chauncey J. Blair.

29 MOURNER: FIGURE FROM A TOMB.
Marble.
Burgundian. XV Century.
Lent by Mrs. Chauncey J. Blair.

30 KNIGHT IN ARMOR.
Wood.
Flemish. XV Century.
Lent by Mrs. Chauncey J. Blair.

31 BRACKET.
Stone.
French. Late XV Century.
Lent by Mrs. Chauncey J. Blair.

32 VIRGIN AND CHILD.
Stone, with traces of color.
French. Ile de France. Late XIV Century.
Lent by Mrs. Chauncey J. Blair.

33 FRONT OF CHASUBLE.
Cut velvet. Crimson.
Lent by Mrs. Chauncey J. Blair.

34 BRACKET.
Stone.
French. Early XV Century.
Lent by Mrs. Chauncey J. Blair.

35 ST. MICHAEL.
Wood.
Flemish. XV Century.
Lent by Mrs. Chauncey J. Blair.

36 BRACKET.
Stone.
French. Late XV Century.
Lent by Mrs. Chauncey J. Blair.

37 MOURNER: FIGURE FROM A TOMB.
Marble.
Burgundian. XV Century.
Lent by Mrs. Chauncey J. Blair.

38 IRON GRILLE.
French. XIII Century.
Lent by Mrs. Chauncey J. Blair.

39 STAINED GLASS.
French. Early XIV Century.
Lent by Mrs. Chauncey J. Blair.

40 DOOR.
With carved panels.
Late XV Century.
Lent by Mrs. Chauncey J. Blair.

41 DOOR AND FRAME.
Wood.
Probably French. XV Century.
Lent by Mrs. Chauncey J. Blair.

42 STATUE.
Wood, carved and painted. St. Martin.
Flemish. XVI Century.
The John Huntington Collection.

43 TAPESTRY.
St. Ursula and the Eleven Thousand Virgins setting sail from Britain.
German. End of the XV Century.
Lent by Messrs. P. W. French and Company.

44 TAPESTRY.
St. Ursula and the Eleven Thousand Virgins martyred by the Huns in Cologne.
German. End of the XV Century.
Lent by Messrs. P. W. French and Company.

GALLERY III—RENAISSANCE ART

THE dawn of the Renaissance came in Italy in the first half of the Thirteenth century. What may be called a false dawn foreshadowed the day, in Apulia in 1240, in the shape of a small school of sculptors and medallists, but the date from which it is customary to reckon is 1260, when one of these Apulian artists, Nicola Pisano, as he was afterward called, set up in the Baptistery of Pisa a Gothic pulpit the bas-reliefs of which are full of antique influence. He was, however, an individual genius, and his son Giovanni was a pure realist of the Gothic school, the first to practice this form of art in Italy.

The revival in painting took place in Siena, where Duccio, 1255-1319, was the first to attempt a departure from Byzantine formality. Some of his immediate successors were even better painters than he, but the school was not destined to a long life.

The first great Florentine painter, Giotto, was in every way the superior of these Sienese artists. He died in 1336, and left behind him a flourishing school whose influence pervaded all Italy. Donatello, 1386-1466, and Masaccio, 1401-1428, set the example in a movement towards nature, which saved Florentine art from the insipidity towards which the Giottesque school was tending. This reaction led by way of Verrocchio 1435-1488, and Signorelli, 1441-1523, to Lionardo da Vinci, and Michelangelo, 1475-1564, with whom and Raphael, 1483-1520, the Renaissance culminated.

The art of the Renaissance in Italy was by no means confined to Florence. Every city of consequence in the peninsula had its school, and some of them were as important as the Florentine. Chiefest among them was the Venetian. This school rose to prominence somewhat late. The first of its great masters was Giovanni Bellini, 1430-1516. He lived eighty-six years, and has been well-described as a school in himself rather than a single painter. Giorgione, 1478-1510, was his pupil, and the greatest of the Venetians, Titian, 1490-1575, studied with them both. Tintoretto, 1518-1595, and Paolo Veronese, 1528-1588, complete the roll of the Venetian giants of the Renaissance, though Tiepolo, 1696-1770, carried on the tradition later here than elsewhere in Italy, or even in the rest of Europe.

Renaissance architecture in Italy, properly so-called—that is to say, a conscious imitation of classical work—may be said to have begun with Brunelleschi, 1377-1444, and Bramante, 1444-1514.

An independent Renaissance has with some justice been claimed for Flanders, where in the beginning of the Fifteenth century, a few sculptors and many painters were, in some respects, more advanced than the Italians, but the rest of Europe was content to learn of Italy. Germany produced Dürer, 1471-1528, and Holbein, 1497-1543, both of whom studied in Italy, and the great French artists of this period, Pilon and Goujon, were Italianate.

In the Seventeenth century Spain took up the torch which was slipping from the grasp of Italy, and Velasquez, 1599-1666, was the great painter of that day.

This supremacy was not uncontested in the north, where the Dutchmen, Hals, 1581-1666, Rembrandt, 1606-1669, and Rubens, 1577-1640, carried their art to a point unsurpassed even by the great Spaniard.

Rubens and his pupil Van Dyck, 1599-1631, although foreigners, were really the fathers of English painting; still, before their arrival a few gifted miniaturists had reflected in the British Isles the glories of continental art.

For convenience the art of the Eighteenth century is grouped with that of the Renaissance, properly so-called, and in one sense there has been no lack of continuity, although even in Italy (with the exception of Venice, as has been noted) the great tradition had been utterly lost. With the exception of Goya, 1746-1826, in Spain, Eighteenth century art is French and English. Watteau, 1684-1721, Fragonard, 1732-1886, and Houdon, 1741-1828, the sculptor, were the greatest of the Frenchmen, while Hogarth, 1697-1764, Reynolds, 1732-1792, Gainsborough, 1727-1788, and Romney, 1734-1802, worthily bore aloft the English standard. Despite the unquestioned merits of Raeburn and Lawrence the tradition failed in England soon after the death of the latter in 1830, and though David, 1748-1825, and Prudhon, 1758-1823, worked in the Eighteenth century manner into the first quarter of the Nineteenth, modern art, so far as one may be allowed these arbitrary differentiations, may be said to have begun with the fall of the Empire in France.

The minor arts of the Renaissance group themselves naturally under the major. Furniture was more than ever architectural;

tapestry, the arts of the weaver and of the embroiderer were controlled by painting; and armor, goldsmithing and jewelry were not infrequently the work of the sculptor himself. So it is that until quite the end of the period a general knowledge of the three great arts enables us to date other works of art with reasonable precision. Not, of course, that the objects of common life were all the work of artists, but that the people, in our modern sense of the word, had little or nothing to do, except as producers, with art, which was the prerogative of the great and wealthy. The relics which have survived to our day are the casque of this great leader, or the necklace of that princess, a royal couch or a noble's wall hangings, and these were designed and often executed by the greatest artists of the day. Toward the end of the Seventeenth century, chiefly at the luxurious court of Louis XIV, there came to the front a class of artisans whose talents have raised them to the rank of artists. They devoted themselves entirely to the designing and making of household furniture and objects of luxury for the monarch and his nobles. During the Eighteenth and Nineteenth centuries this taste spread from France to the rest of Europe, and the names of Boule, Caffieri, Gouthiere, and Roentgen, Chippendale, Adam, Heppelwhite and Sheraton, are as famous as those of any of the other artists of their day.

1 SILK BROCADE.
On a crimson ground, an ogee pattern with flowers in blue and gold.
Italian. XVI or XVII Century.
Gift of Mr. and Mrs. J. Homer Wade.

2 TAPESTRY.
Silk and gold. The Burning of the Numidian Camp. An episode of the Second Punic war under Scipio Africanus. From a cartoon by Giulio Romano.
Early XVI Century.
Lent by Messrs. P. W. French and Company.

3 CHAIR.
Walnut. Seat covered with red velvet. Louis XIV style.
English or French. XVII Century.
The John Huntington Collection.

4 BEDSTEAD.
Wrought iron. With four posts, a canopy and head-piece.
Italian. XVII Century.
Purchased from the Dudley P. Allen Fund.

5 BEDSPREAD.
Gold and silver and green silk brocade.
Italian. XVII or XVIII Century.
Gift of Mr. and Mrs. J. Homer Wade.

6 CHAIR.
Walnut. Seat covered with red velvet. Louis XIV style.
English or French. XVII Century.
The John Huntington Collection.

7 RELIEF.
Stone. Madonna and Child.
French. XVI Century. Showing Italian influence.
Lent by Mrs. Chauncey J. Blair.

8 TABERNACLE.
Marble, colored and gilt.
Italian. XV Century.
Lent by Mrs. Chauncey J. Blair.

9 TAPESTRY.
Joseph Sold by his Brethren. From the Rospigliosi Collection.
Brussels. XVI Century.
Lent by Messrs. P. W. French and Company.

10 PORTION OF THE WALNUT PANELING OF A SACRISTY, OR OF A CHOIR.
Five panels separated by six pilasters surmounted by a cornice. The panels, the styles round them and the frieze are ornamented with intarsia work. The panels contain: one, the Resurrection; the four other decorative arrangements of palms and lilies in two, olives and pinks in others. In all four is the Medici badge of a jewelled ring wound with a ribbon or bannerole, on which is inscribed the motto *Semper*. The frieze contains part of a quotation in the Vulgate from Paul's epistle to the Romans, Chapter XI.
Florentine. XVI Century.
The John Huntington Collection.

11 BAS RELIEF.
Marble. Infant St. John. Donatello 1386-1466. From the Horace Walpole and Dilke Collections.
Florentine.
Lent by Mrs. James Creelman.

12 RELIEF.
Terra-cotta. Madonna and Child.
Donatello. 1383-1466.
Lent by Mrs. Chauncey J. Blair.

13 ARMCHAIR.
Walnut. Tooled leather seat and back, restored.
Italian or French. XVII Century.
The John Huntington Collection.

14 MIRROR FRAME.
Wood carved, painted and gilt.
Italian. XVII Century.
The John Huntington Collection.

15 RELIEF.
Stucco. Madonna and Child.
Rossellino. 1428-1478.
Lent by Mrs. Chauncey J. Blair.

16 ARCHITECTURAL WOOD CARVINGS.
French. Regénce. XVIII Century.
Lent by Mrs. Chauncey J. Blair.

17 ARMCHAIR.
Walnut. Tooled leather seat and back, restored.
Italian or French. XVII Century.
The John Huntington Collection.

18 TAPESTRY.
La Diseuse de Bonne Aventure (The Fortune Teller). From a cartoon by François Boucher.
French. Beauvais.
Lent by the Messrs. Duveen.

19 SIDE TABLE.
Walnut.
Italian. XVI Century style.
The John Huntington Collection.

20 PAIR OF KNEELING ANGELS.
Wood carved and gilt.
Florentine. XV Century.
Lent by Mrs. Chauncey J. Blair.

21 LECTERN.
Wood and gesso. Probably originally gilt. At the back of the book-rest are the arms of Pope Alexander VII, who was of the Chigi family.
Italian. Barocco. XVII Century.
The John Huntington Collection.

22 RELIEF. VIRGIN AND CHILD.
Terra-cotta. Della Robbia.
Florentine. XV Century.
Gift of Mrs. Liberty E. Holden.

23 TRIPOD BRAZIER.
Wrought iron and copper.
Italian. XV Century.
Purchased from the Dudley P. Allen Fund.

24 TAPESTRY.
Daphnis and Chloe. Woven by Michel Audran from a cartoon by Etienne Jeaurat.
Gobelins. XVIII Century.
Lent by Messrs. P. W. French and Company.

25 BUFFET.
Wood.
Italian. XVII Century style.
The John Huntington Collection.

26 BUST.
Marble. Francesco Gonzaga as a child. Gian Cristoforo Romano. 1465-1512.
Lent by Sig. A. Canessa.

27 STATUETTE.
Bronze. Venus and Cupid.
Alessandro Vittoria. 1525-1608.
Lent by Sig. A. Canessa.

28 RELIEF.
Marble, with traces of color. Pietà. Probably by a Flemish artist.
Spanish 1500-1530 A.D.
Gift of Mr. Jacques Seligman.

29 RELIEF.
Glazed terra-cotta. St. John.
School of Della Robbia.
Lent by Mrs. Chauncey J. Blair.

30 STATUETTE.
Bronze. Venus and Cupid.
Alessandro Vittoria. 1525-1608.
Lent by Sig. A. Canessa.

31 TAPESTRY.
Daphnis and Chloe. Woven by Michel Audran from a cartoon by Etienne Jeaurat.
Gobelins. XVIII Century.
Lent by Messrs. P. W. French and Company.

32 LEAF FROM A CHOIR BOOK.
Illuminated initial "S" in gold and color.
Italian. XV Century.
Lent by Mr. Hervey E. Wetzel.

33 CASSONE.
Walnut. Paneled; a shield of arms carved on front.
Italian. Late XVI or early XVII Century.
The John Huntington Collection.

34 PAIR OF KNEELING ANGEL TORCHBEARERS.
Wood carved and gilt.
Venetian. XV Century.
Lent by Mrs. Chauncey J. Blair.

35 LAVABO.
Wrought iron and copper.
Italian. XVI Century.
Purchased from the Dudley P. Allen Fund.

36 RELIEF.
Glazed terra-cotta. Madonna and Child.
School of Della Robbia.
Lent by Mrs. Chauncey J. Blair.

37 ARMCHAIR.
Walnut. Velvet covered.
French. Henri II style. XVI Century.
The John Huntington Collection.

38 BALUSTRADE.
Walnut. In two parts. Perhaps from an altar or the alcove of a bedroom.
Italian. Late XVI Century.
The John Huntington Collection.

39 STATUE. KNEELING VIRGIN.
Terra-cotta. Giovanni Della Robbia. 1469—1530.
Lent by Mrs. Benjamin Thaw.

40 CABINET.
Walnut. In two stories. From the Moreau-Nelaton Collection.
French. Henri II style. XVI Century.
The John Huntington Collection.

41 BUST.
Wood carved, painted and gilt. St. Paul.
South German. About 1500.
The John Huntington Collection.

42 PLATE.
Pesaro ware. Decorated with scene of war between the Israelites and the Philistines near Betulia. On the back is an inscription with the signature of the artist: 1542 Fra Gironimo.
XVI Century.
Lent by Sig. A. Canessa.

43 PLATE.
Urbino ware. Lustred. Decorated with scene of war. On the back is an inscription with the signature of the artist, "4 de October 1523. Mæstro Giorgio da Gubbio."
XVI Century.
Lent by Sig. A. Canessa.

44 PLATE.
Urbino ware. Lustred. Decorated with a scene of Parnassus. On the back is the signature of the artist, A. S. (Andriolo Salimbene).
XV Century.
Lent by Sig. A. Canessa.

45 CHASUBLE FRONT.
Cut velvet. Green ground with pattern in red and silver.
The John Huntington Collection.

46 PIETÀ.
Florentine School. 1560-1570.
Gift of Mrs. M. L. McBride and Mr. P. R. McCurdy.

47 SALVATOR ROSA.
Portrait of Himself.
The Holden Collection, No. 31.

48 VELVET BROCADE.
Crimson pattern on a gold ground.
French. Late XVII Century.
Gift of Mr. and Mrs. J. Homer Wade.

49 KNOCKER.
Bronze.
Italian. XVII Century style.
The John Huntington Collection.

50 FAN.
Mount, mother-o'-pearl, inlaid with gold and silver. Leaf, painted silk, modern.
French. Louis XV.
Gift of Mr. and Mrs. J. Homer Wade.

51 FAN.
Tortoise-shell, carved and decorated with gilding and steel inlay.
French. Empire.
Gift of Mr. and Mrs. J. Homer Wade.

52 FAN.
Horn, carved, inlaid with steel.
French. Empire.
Gift of Mr. and Mrs. J. Homer Wade.

53 FAN.
Tortoise-shell, carved, decorated with gilding, steel inlay and miniature landscapes in color.
French. Empire.
Gift of Mr. and Mrs. J. Homer Wade.

54 FAN.
Horn, carved.
French. Empire.
Gift of Mr. and Mrs. J. Homer Wade.

55 FAN.
Horn, carved, decorated with gilding, steel inlay and a landscape painted in color.
French. Empire.
Gift of Mr. and Mrs. J. Homer Wade.

56 FAN.
Ivory, carved and decorated with gilding and color.
French. Empire.
Gift of Mr. and Mrs. J. Homer Wade.

57 FAN.
Ivory, carved and decorated with gilding and painting in color. Vernis martin. Subject on one side, blindman's-buff, on the other a landscape. Panels of *chinoiseries*.
French. Louis XIV.
Gift of Mr. and Mrs. J. Homer Wade.

58 FAN.
Mount, mother-o'-pearl, carved, painted and gilt. Leaf, chicken-skin painted in color with a subject from Ariosto in the style of Le Brun.
French. Louis XIV.
Gift of Mr. and Mrs. J. Homer Wade.

59 FAN.
Ivory, inlaid with mother-o'-pearl, painted and gilt. Subjects, a *Fête Champêtre* on one side, a landscape on the other. Panels of *chinoiseries*.
French. Louis XIV.
Gift of Mr. and Mrs. J. Homer Wade.

60 FAN.
Ivory, carved, decorated with panels in color, in gilt frames.
Chinese, for the French market. XVIII Century.
Gift of Mr. and Mrs. J. Homer Wade.

61 FAN.
Mount, ivory carved and inlaid with gold, silver and mother-o'-pearl. Leaf, chicken-skin, painted with a landscape with classic ruins.
French. Louis XVI.
Gift of Mr. and Mrs. J. Homer Wade.

62 FAN.
Mount, ivory carved and inlaid with gold and silver. Leaf, of net with grotesque appliqués and painted in the style of Berain.
French. Louis XIV or XV.
Gift of Mr. and Mrs. J. Homer Wade.

63 FAN.
Mount, ivory carved and painted. Leaf, chicken-skin painted with *Fête Champêtre*.
French. Louis XV.
Gift of Mr. and Mrs. J. Homer Wade.

64 FAN.
Mount, mother-o'-pearl, carved and inlaid with gold and silver. Leaf, chicken-skin, in two parts, painted with a Roman Triumph above and a Camp Scene below.
French. Louis XV.
Gift of Mr. and Mrs. J. Homer Wade.

65 FAN.
Mount, tortoise shell, carved and gilt. Leaf, chicken-skin, painted; subjects, on one side, a perversion of the story of Diana and Actæon; on the other, Amorini at play; style of Berain.
French. Louis XV.
Gift of Mr. and Mrs. J. Homer Wade.

66 SNUFF BOX.
Gilt, enameled, with flowers and a portrait of Carl Theodore, Kurfürst v. Bayern.
German. XVIII Century.
Gift of Mr. and Mrs. J. Homer Wade.

67 BONBONNIÈRE.
Bloodstone mounted with gold and silver.
French. Louis XVI.
Gift of Mr. and Mrs. J. Homer Wade.

68 SNUFF BOX.
Gold. Chased.
French. Louis XVI.
Gift of Mr. and Mrs. J. Homer Wade.

69 BONBONNIÈRE, OR PATCH BOX.
Gold, chased and enameled, with representations of the *fête* of July 14th, 1790, the Feast of the Federation.
Gift of Mr. and Mrs. J. Homer Wade.

70 BOX.
Enamel.
Gift of Mr. and Mrs. J. Homer Wade.

71 BOOK.
Etrennes Intéressantes des Quatre Parties du Monde, bound in silk, embroidered and spangled with gold. On each side, is the miniature of a woman.
Dated An XIII (1804-1805). I^er^ de l'Empire à Paris.
Gift of Mr. and Mrs. J. Homer Wade.

72 TWO CUPS AND SAUCERS WITH COVERS.
to Tortoise shell inlaid with gold and mother-o'-pearl.
73 French.
Gift of Mr. and Mrs. J. Homer Wade.

74 TRAY.
Tortoise shell inlaid with gold, in the style of Boule.
French. Louis XIV.
Gift of Mr. and Mrs. J. Homer Wade.

75 BOX.
Horn, with top and bottom of ivory; engraved with figures of the Virgin and sacred emblems.
Spanish.
Gift of Mr. and Mrs. J. Homer Wade.

76 WATCH.
Gilt; pierced and engraved.
German. XVII Century.
Gift of Mr. and Mrs. J. Homer Wade.

77 ETUI AND CHATELAINE.
Agate, with gilt mounts.
French. XVIII Century.
Gift of Mr. and Mrs. J. Homer Wade.

78 SCENT BOTTLE.
Enameled; gilt and jeweled mount.
Gift of Mr. and Mrs. J. Homer Wade.

79 SCENT BOTTLE.
Enameled; gold top.
Gift of Mr. and Mrs. J. Homer Wade.

80 SCENT BOTTLE.
Jade, mounted in pierced gold work.
French. XVIII Century.
Gift of Mr. and Mrs. J. Homer Wade.

81 SCENT BOTTLE.
Crystal; silver and jeweled mounts.
French.
Gift of Mr. and Mrs. J. Homer Wade.

82 SCENT BOTTLE.
Crystal, mounted in pierced gold work.
French. XVIII Century.
Gift of Mr. and Mrs. J. Homer Wade.

83 WATCH IN A CRYSTAL CROSS.
Gilt and enameled mount.
Viennese. XVIII Century.
Gift of Mr. and Mrs. J. Homer Wade.

84 LOCKET.
Gilt and enameled, with a miniature on each side. The Madonna and St. Christopher.
Spanish. XVII or XVIII Century.
Gift of Mr. and Mrs. J. Homer Wade.

85 SCENT BOTTLE.
Crystal; mounted with silver and enamel.
French.
Gift of Mr. and Mrs. J. Homer Wade.

86 SCENT BOTTLE.
Lapis-lazuli, gilt enameled mounts and stopper in shape of a negro's head. Jeweled.
Gift of Mr. and Mrs. J. Homer Wade.

87 SCENT BOTTLE.
Gold enameled.
French. XVIII Century.
Gift of Mr. and Mrs. J. Homer Wade.

88 SNUFFBOX.
Gold enameled with a miniature on top.
French. XVIII Century.
Gift of Mr. and Mrs. J. Homer Wade.

89 SNUFFBOX.
Gold, painted in vernis martin. Shaped like a book, entitled on the back *L'art d'aimer.*
French. Louis XVI.
Gift of Mr. and Mrs. J. Homer Wade.

90 ETUI.
Tortoise shell. Mounted with gold, painted with genre subjects in the style of Greuze.
French. Louis XVI.
Gift of Mr. and Mrs. J. Homer Wade.

91 ÉTUI.
Gold, painted with Amourettes in *grisaille.*
French. Louis XVI.
Gift of Mr. and Mrs. J. Homer Wade.

92 SNUFFBOX.
Gold, repoussé and enameled. In the style of Dinglinger.
Polish or Austrian. XVIII Century.
Gift of Mr. and Mrs. J. Homer Wade.

93 SNUFFBOX.
Gold, chased, and set with diamonds. On the top a miniature of Napoleon I, signed and dated Isabey 1810. Inside is inscribed "*Precieux souvenir de reconnaissance donné par l'Empr Napoléon Ier à l'Abbé Bonavita, son aumonier.*"
French. 1810.
Gift of Mr. and Mrs. J. Homer Wade.

94 SNUFFBOX.
Ivory and tortoise shell, with a miniature of Frederick the Great on the top.
German. XVIII Century.
Gift of Mr. and Mrs. J. Homer Wade.

95 SNUFFBOX.
Tortoise shell and ivory, with pen drawings of scriptural subjects.
French. XVII Century.
Gift of Mr. and Mrs. J. Homer Wade.

96 BOX.
Tortoise shell. Painted in vernis martin, with a Fair scene.
French. XVIII Century.
Gift of Mr. and Mrs. J. Homer Wade.

97 BOX.
Silver-gilt filagree. The cover composed of a piece of Indian jade, set with jewels in gold.
Italian. XIX Century.
Gift of Mr. and Mrs. J. Homer Wade.

98 BONBONNIÈRE OR SNUFFBOX.
With miniature paintings in *grisaille* on ivory, by Degault.
French.
Gift of Mr. and Mrs. J. Homer Wade.

99 MUSICAL BOX.
Painted with genre subjects in the style of Teniers.
Dutch.
Gift of Mr. and Mrs. J. Homer Wade.

100 SNUFFBOX.
Tortoise shell. Painted on the cover is an altar crowned with a fasces from which a secret spring causes a bust of Napoleon as First Consul to rise.
French. Early XIX Century.
Gift of Mr. and Mrs. J. Homer Wade.

101 INK STAND.
Bloodstone, mounted with gold and jewels. Gold fittings.
French. Regénce.
Gift of Mr. and Mrs. J. Homer Wade.

102 PATCH BOX.
Gold, chased, enameled and set with diamonds.
French. Louis XIV.
Gift of Mr. and Mrs. J. Homer Wade.

103 BONBONNIÈRE.
Enameled inside and out. The Holy Family and landscapes with figures.
French. Louis XIII, about 1643.
Gift of Mr. and Mrs. J. Homer Wade.

104 SNUFFBOX.
Gilt set with miniature paintings in the style of Watteau.
French. Regénce.
Gift of Mr. and Mrs. J. Homer Wade.

105 SCENT BOTTLE.
Crystal mounted in pierced gold work, enameled.
French. XVIII Century.
Gift of Mr. and Mrs. J. Homer Wade.

106 SCENT BOTTLE.
Ivory. Gold mounts.
English. XIX Century.
Gift of Mr. and Mrs. J. Homer Wade.

107 VINAIGRETTE.
Chalcedony in the shape of a Lady of the Court. Set with jewels and gold-mounted.
French. Louis XV Century.
Gift of Mr. and Mrs. J. Homer Wade.

108 SCENT BOTTLE.
Bloodstone, gold mounted, in the shape of a shepherdess, carrying a lamb.
French. XVIII Century.
Gift of Mr. and Mrs. J. Homer Wade.

109 RING.
Set with a minute landscape painting.
French. XVIII Century.
Gift of Mr. and Mrs. J. Homer Wade.

110 GIRDLE ORNAMENTS.
Silver gilt, with placques of enamel.
Dutch. XVII Century.
Gift of Mr. and Mrs. J. Homer Wade.

111 WATCH.
Silver gilt, enameled.
Gift of Mr. and Mrs. J. Homer Wade.

112 SCENT BOTTLE.
Enameled.
Gift of Mr. and Mrs. J. Homer Wade.

113 BONBONNIÈRE.
Silver gilt; enameled.
Gift of Mr. and Mrs. J. Homer Wade.

114 SCENT BOTTLE.
Enameled.
Gift of Mr. and Mrs. J. Homer Wade.

115 TOOTHPICK CASE.
Enameled.
Gift of Mr. and Mrs. J. Homer Wade.

116 SCENT BOTTLE.
Porcelain.
Gift of Mr. and Mrs. J. Homer Wade.

117 SCENT BOTTLE.
Porcelain. Silver gilt neck, set with garnets.
Gift of Mr. and Mrs. J. Homer Wade.

118 PORTABLE UNIVERSAL SUN DIAL.
Silver. Probably made at Augsburg.
XVII Century.
Gift of Mr. and Mrs. J. Homer Wade.

119 and 120 TWO FRAMES OF MINIATURES.
European.
Lent Anonymously.

121 and 122 TWO FRAMES OF PAINTED ENAMELS.
European.
Lent Anonymously.

GALLERY IV—A COLLECTION OF PAINTINGS
GIVEN BY MRS. LIBERTY E. HOLDEN

MRS. HOLDEN'S very important collection of old masters was acquired by her husband from paintings gathered during an extended stay in Italy by James Jackson Jarves, who had hoped that the pictures might ultimately be housed in a museum and become the nucleus for the study in America of Italian art. With this end in view, Mr. Jarves, in 1860, exhibited his pictures at the Derby Galleries, 625 Broadway, New York, and again in 1863, at the rooms of the New York Historical Society. The project of the establishment of such a center for Italian art could not then be successfully carried out.

At the time of this latter exhibit Mr. Jarves offered one hundred and thirty of the pictures to the Historical Society for $50,000, but the offer was not accepted. Of the examples now in the Holden Collection only the Madonna and Child (No. 44), attributed to Lionardo, was among the pictures offered to the Society. Later, Mr. Jarves deposited most of his pictures with the trustees of Yale College as security for a loan made to him by the college, and as he was unable to meet the obligation, he forfeited the pictures to the college.

Some works, however, were not deposited at Yale, and these, together with a number which were probably acquired later, were shown in 1883 and 1884 in the Boston Foreign Art Exhibition. It was this group of paintings which was bought in 1884 by the late Mr. Holden.

The preface to the Handbook for Visitors stated that the pictures in the collection were not presented as masterpieces but as types of the greater men and their schools, fairly characterizing their motives, coloring, design, and modeling; average representative examples of their minor work, but possessing some distinctive recognizable qualities to those who had made a study of them.[1] An additional point of interest to connoisseurs is supplied by the fact that the authors of many of the paintings are uncertain, thus offering possibilities of discussion and research.

[1] Handbook for Visitors to the Gallery of Old Masters exhibited at the Boston Foreign Art Exhibition. 1883-1884.

Most of the paintings in the Holden Collection are on religious subjects. By following them closely one can note the historical development in the treatment of religious themes. The earliest of the pictures show strong Byzantine influence, even though the spirit of interpretation of the themes is of later epoch. Especially is this double strain clearly marked in the Madonna Suckling the Child (No. 16), where the golden background, the pose of the Virgin and the drapery are Byzantine, while the lower part of the picture just as strongly expresses the Renaissance influence. Characteristics of the art of these two different periods are again plainly evident in the Madonna and Child (No. 36), where almost the entire picture is in the Byzantine spirit, only the movement of the Child and the introduction of nature showing the influence of the Renaissance. The collection, in fact, illustrates the gradual but ultimately complete abandonment of the Byzantine idea, even though the gold background is still used by some of the artists. The beautiful picture by San Severino, representing the Virgin Enthroned with the Child and the Saints (No. 34), may be considered as an intermediary step in the representation of the Virgin between the earlier and the more highly developed types, in which her human qualities make her a real mother, as, for instance, in the Madonna by Lorenzo di Credi (No. 12). In the subject of the Crucifixion, the same changes can be seen. The little Crucifixion (No. 35), is an example of the early delineation of Christ on the Cross; while the Crucifixion by the school of Sodoma (No. 37), in the introduction of a greater number of spectators and the group which includes the fainting Virgin, shows the later spirit.

Portraiture in the Holden paintings is well represented by several masterly examples, and the collection as a whole admirably shows the progress of painting from the early Italian schools to the end of the Renaissance. STELLA RUBENSTEIN.

ITALIAN SCHOOL.

ALLORI, CRISTOFANO. 1577-1621, Attributed to. Florentine School.

Son and pupil of Alessandro Allori, who was the nephew of Bronzino and an estimable portraitist.

1 PORTRAIT OF A LADY AS SAINT CATHERINE.

Against a dark brown background is seated a young woman, dressed in a bodice of faded rose color, with a touch of white across her chest, and around her wrists a

frill of soft material; a thin, transparent veil covers her head. On the third finger of her right hand she wears a jeweled ring. The picture is essentially a portrait; only the symbols—the palm leaf which she holds and the wheel of torture against which she rests—suggest the martyr, St. Catherine. The drawing is correct and the technique good.

Wood. Oil. 37½ inches high; 28⅛ inches wide.

BALDOVINETTI, ALESSIO, 1422-1499, School of. Florentine School.

2 MADONNA ADORING THE CHILD.

The Infant Jesus reposes on a bed of grass strewn with wild flowers, His head against a cushion, His body resting on a fold of the Virgin's cloak. Timidly He turns His eyes and holds out His arms to His mother, who kneels at His feet. Her face looking down upon Him has a sweet, innocent expression; her hands are folded and her whole attitude reflects the charm of the hymns composed in her honor. In a rugged landscape behind the Virgin, with rocky boulders and pine trees, diversified by a wide-spreading, cultivated valley, are Tobias and the Archangel.

This group is very like one in the picture by Francesco Botticini, Tobias and the three Archangels, in the Academy of Fine Arts in Florence; the pose of the Infant is almost identical with the child in Botticini's picture, The Adoration of the Infant Jesus, in Modena.[1] The expression of the Virgin reminds one of the Virgin with the Violet, by Lochner, in the Seminary of Cologne, which is superior in execution, but has the same charming and childish expression. The picture has been ascribed by Mr. Jarves to Piero della Francesca; Bernhard Berenson says that it looks like the work of Sellaio, but that the landscape is in the hand of Alessio Baldovinetti; Dr. Oswald Siren gives it to Botticini, saying, however, that the landscape is directly from Baldovinetti; and August F. Jaccaci thinks it to be of the School of Baldovinetti.[2]

[1]Reproduced in the work on Botticini by Ernst Kuhnel. Taf. VII.

[2]Bulletin of The Metropolitan Museum of Art. October, 1912.

Thus the weight of opinion inclines to the School of Baldovinetti on account of the striking similarity of the Virgin and landscape to Baldovinetti's Virgin and landscapes.[1]

Wood. Tempera. 42½ inches high; 24½ inches wide.

BASSANO, LEANDRO; *real name* DA PONTE, 1558-1623. Venetian School. Pupil and assistant of his father, Jacopo Bassano.

3 THE ENTOMBMENT.

The dead Christ is supported by two angels who are wrapping Him in a white shroud, one holding the end of it at His feet, the other supporting His head with one hand and His body with the other. Blood drips from His side and hands and from His head, from which the crown of thorns has fallen down and round which rays of light form a halo. The head has the expression of intense suffering often seen in the representations of the Sixteenth century, and even more dramatically expressed in the pictures of Guido Reni; the body has a blackish and greenish tint suggestive of Tintoretto. Its treatment shows an understanding of anatomy.[2]

The angel in the foreground wears a sleeveless yellow tunic, with the white sleeves of an undergarment rolled above the elbow; the other angel wears a red blouse, opened at the throat, a white garment beneath.

The background shows a landscape with horsemen riding in the distance, three crosses silhouetted against a blue sky, and a tree in the foreground.

This painting was formerly ascribed to Titian; then to Tintoretto, and recently by Mrs. Berenson, to Leandro Bassano.[3] There is a great resemblance between it and the Pietà by Leandro in the Munich Pinakothek;[4] in both pictures the bodies of the Christ are almost identical, in pose as well as in modeling. The costumes of the angels

[1] See his Annunciation, and the Virgin Enthroned with Saints, in the Uffizi, Florence.

[2] The entombment is not represented in art before the first half of the Fourteenth century; the use of them came, probably, from the early mystery plays.

[3] Rassegna d'Arte, 1907. Whenever in this catalogue mention is made of Mrs. Berenson's opinion, the reference will be found in Rassegna d'Arte, 1907.

[4] See reproductions in Zettman: *Kunst der Bassino*, tab. 22, 23, 24.

are similarly treated in other pictures by Leandro in the Imperial Museum of Vienna.

Canvas. Oil. 48¾ inches high; 30 inches wide.

BICCI, NERI DI, 1419-1491. Florentine School.

Pupil and close follower of his father, Bicci di Lorenzo.

4 VIRGIN, CHILD AND ANGELS.

Against a gray-green background, strewn with stars, sits the Virgin, of simple and sympathetic mien, adoring the Infant Jesus who lies on her lap. Her robe is red, trimmed with a golden border; her mantle, of blue, with yellow lining.

The Child is not idealized, but looks like a peasant child, with a rather old expression. On each side an angel supports it; the one to the right, candid and simple, the other refined, dressed with elegance in a brown dress puffed in the fashion of the time, with his hair charmingly curled. He resembles Fra Angelico's angels, but lacks their simplicity. Above, on each side of the Virgin's head, are little cherubs, framed in wings, characteristic of the Italian Renaissance, and especially of the art of the Della Robbia. The picture as a whole is interesting and a good example of the art of Neri di Bicci, who, without great talent, did his work well. His themes in religious paintings were limited to four; The Annunciation, The Assumption and the Coronation of the Virgin, The Virgin with the Christ, and the Crucifixion.[1] Comparing this picture with a similar one in the Museum of Fine Arts in Budapest, one finds a strong resemblance in the heads and in the expression of the faces; the more refined angel of this picture resembles the angel in an Annunciation in the Academy of Florence; the other angel and the Virgin closely resemble similar figures in a picture in the *Chiesa di S. Felicita* in Florence.

Wood. Tempera. 25¾ inches high; 18$\frac{5}{16}$ inches wide.

"PSEUDO BOCCACCINO." Active about 1500. Milanese School.

5 ADORATION OF THE SHEPHERDS.

The background shows a landscape of rolling hills against a sky of soft green-blue and, in the foreground to the left,

[1] Kuhnel, Ernst: *Francesco Botticini*, p. 25.

a house with a doorway. The Virgin, in a red robe, kneels in tender adoration before the Child, who lies upon an end of her black mantle and holds out His arms to her. Saint Joseph, wearing a yellow robe and a red mantle, carries a long stick in his right hand and holds a cap in his left; at the right are two shepherds in adoration, one of very plebian type, in a yellow tunic, the other refined, in a gray tunic and ragged blue trousers.

Wood. 34$\frac{3}{16}$ high; 13$\frac{5}{8}$ inches wide.

BOTTICINI, FRANCESCO, 1446[?]-1497. Florentine School.

Pupil, first of Neri di Bicci, then of Botticelli and Verrocchio, by both of whom he was greatly influenced.

6 VIRGIN AND CHILD.

In an airy, pleasant landscape the Virgin is seated holding the Infant Jesus on a pillow on her knee. In His right hand He clasps a bird, while He sucks two fingers of His left hand. Unlike the infants in paintings of the earlier periods, He has the appearance of a real child. The Virgin wears a loose green mantle, with yellow lining, over a pink robe, and on her head a draped, transparent, buff-gray veil. Her expression is tender, and her oval, slightly elongated face is reminiscent of both Botticelli and Verrocchio.

This exquisite picture has been ascribed to Ghirlandaio; by Baron Liphard to Verrocchio, and by Mrs. Berenson to Botticini.[1] There is a marked analogy between it and the Virgins of the Uffizi, the pictures by Verrocchio in the National Gallery, and a painting by Botticini in the collection of Mrs. Gardner in Boston.

Wood. Tempera. 26$\frac{3}{8}$ inches high; 18$\frac{5}{16}$ inches wide.

BRAMANTINO, BARTOLOMEO SUARDI, 1450-55—1530. Milanese School.

7 ADORATION OF THE SHEPHERDS.

The scene is in an old stone enclosure, beyond which, to the left, is disclosed a landscape with hills and houses, and a soft, clear blue sky. On a fold of the Virgin's mantle lies the Infant Jesus. The Virgin, her blond hair hanging loose, wears a very dark red robe and a blue mantle edged with

[1] See Bulletin of the Metropolitan Museum of Art, October, 1912.

gold. Behind her, Saint Joseph, in a dark brown robe and a golden brown mantle, is seated in the traditional fashion. Near the Virgin, in an attitude of adoration, stands an angel dressed in transparent white, and next to him kneel two shepherds. The golden brown robe wrapped round the one in the foreground but half conceals his bare shoulders and arms. Behind these shepherds is a third, almost nude, while to the extreme left stands a cow. In the upper right-hand corner of the wall is the angel, who has apparently just announced the miracle to the shepherds.[1]

The conception of the kneeling shepherd in the foreground and of the one standing, is not in the spirit of the rest of the composition. This picture has some analogy with the Adoration, by Bramantino, in the Ambrosiana in Milan.[2]

Wood. 16 7/16 inches high; 11 3/16 inches wide.

CIGOLI, LUDOVICO CARDI, 1559-1613, Attributed to. Florentine School.

Pupil of Alessandro Allori and Sante di Tito, developed under Baroccio.

8 PORTRAIT OF A MEMBER OF THE MEDICI[?] FAMILY REPRESENTED AS SAINT PETER THE MARTYR.

Against a light brown background is shown the portrait of a youth, from whose wounded, tonsured head blood is flowing. His tunic is of light chestnut brown with black passementerie, and around his neck a soft white material is arranged in folds.

It is a pleasing and well-preserved picture, the colors delicate and harmonious. The drawing of the head is correct, the ears finely formed. It is distinctly a portrait, only the wound in the head suggesting Peter the Martyr, and it is very likely that of Giovanni de' Medici, second son of Cosimo, since it resembles one of him painted by Bronzino.[3]

Canvas. 17 inches high; 12½ inches wide.

[1] The representation of shepherds in adoration was not known in the Thirteenth and Fourteenth centuries, when the mere announcement by the angels to the shepherds constituted the theme. In the Fifteenth century, kneeling shepherds were introduced. (Mâle. Emile: *L'Art religieux de la fin du moyen âge.*)

[2] Reproduced in *L'Arte*, 1914, p. 25.

[3] Reproduced in Heyck, Edward: *The Mediceer.*

CIMA DA CONEGLIANO, GIOVANNI BATTISTA. About 1460-1517. Venetian School.

Pupil and follower of Alvise Vivarini, influenced slightly by Bartolomeo Montagno, and greatly influenced by Giovanni Bellini.

9 VIRGIN AND CHILD.—Copy.

The Virgin, standing, supports the nude Infant Jesus, who, His arms crossed on His breast, stands in front of her on a parapet. His hair is very curly. The Virgin wears a brick-red robe trimmed with gold bands, and a blue mantle. A yellow scarf, under which is a white one, falls from her head across her left shoulder and drapes her waist. A landscape of blue sky, rocks, trees, houses, and a winding stream forms the background.

The picture is an exact copy of one by Cima da Conegliano in the Pinacotheca in Bologna, with the difference that in the original a tympanum above the picture contains God the Father and two cherub heads among clouds. The technique of this copy does not seem earlier than the Eighteenth century. It is signed exactly like the original.

Wood. $23\frac{9}{16}$ inches high; 20 inches wide.

COSIMO, PIERO DI, 1462-1521, School of. Florentine School.

10 VIRGIN WITH CHILD AND ANGELS.

The Virgin, seated, clasps in her arms the Infant Jesus, who, His arms round her neck, His cheek against hers, stands on a cushion in her lap. The Madonna's robe is red and harmonizes well with the dark green mantle which just touches her shoulders, but envelops the lower part of her body; a transparent veil covers her head and, falling to her shoulders, is held by a striped scarf which encircles her bodice; her sleeves are slit, showing a fullness of lace. A red, figured curtain fills the background. On either side of the Virgin is an angel in adoration. The style of their dress is similar; the lower part of their sleeves is slashed and filled in with soft white lace, and each wears a large jeweled breastpin and a striped girdle. The dress of the angel on the right is brown brocade with the lower sleeves

of dark rose; the dress of the angel on the left is dark green.

Canvas. Oil. Round, 34⅛ inches high; 33⅛ inches wide.

COSIMO, PIERO DI, 1462-1521, School of.

11 VIRGIN AND CHILD WITH SAINT JOHN AND ANGELS.

The Virgin supports the Infant Jesus, who stands upon a table beside which she is standing. Her dark red dress is covered by a green mantle, and her head and shoulders are encircled by a blue scarf which the Infant holds with one hand while He caresses His mother's hand with the other. On either side is an angel in adoration; the one at the right wearing a light brown dress with blue upper sleeves; the one at the left in a green robe with sleeves of light brown and a mantle which falls from the left shoulder. Below the Christ Child stands Saint John in adoration, against his shoulder a cross, the symbol of Christ's death. In the background is a landscape well interpreted and with good perspective.

The picture portrays a charming and touching scene that does not appear in painting before the Fifteenth century and that was delightfully interpreted by Raphael in his pictures at the Louvre, La Belle Jardinière, The Holy Family of Francis I, and La Vierge au Diademe Bleu.

Canvas. Oil. Round, 37¼ inches high; 36½ inches wide.

CREDI, LORENZO DI, 1459-1539. Florentine School.

12 VIRGIN AND CHILD.

The Virgin, seated against a square column from which is suspended a draped curtain, and on either side of which can be seen a distant landscape of fine chiaroscuro, holds the Infant Jesus on a cushion on her knee. She wears a low-cut, brick-red dress with a blue-gray belt, and a dark blue-green mantle lined with pale green, which falls from her arms and covers her lap and knees. Her shoulders are enveloped by a scarf thrown over her head and coquettishly caught at the back. The Infant stretches out His arms to take His mother's breast, which the Virgin is preparing to give Him, while she observes Him with gravity, having a premonition, perhaps, of the fate that awaits Him. The Child is completely nude and very plump. This is a characteristic of all of Credi's children.

It is a charming, intimate scene, far removed from the Middle Ages and the representations of that time. The figures have points of resemblance to the Virgin and Infant Jesus, Saint John the Baptist in Adoration, and The Angels of the Uffizi in Florence.[1]

Wood. 31 inches high; 21 11/16 inches wide.

FILIPPO DA VERONA, Sixteenth Century. Italian School.

Pupil of Titian; a painter in the manner of Giovanni Bellini.

13 VIRGIN, CHILD, AND SAINTS.

A dark green curtain forms the right background, a landscape with houses and trees, the left. The Virgin, wearing a blue-green mantle, a red robe with a gold band round the neck, and a scarf on her head, holds the Infant Jesus. Though a child in modeling, He is of grave expression. Saint Anne, in dark brown, with a blue mantle lined with orange, and a yellow scarf on her hair, caresses the head of the Infant, while below, John the Baptist, who looks out at the spectator, bears the cross, the symbol of the Passion. Behind the Virgin is a female saint; at her right a male saint, and in the lower left-hand corner, in a close-fitting green garment, Saint Joseph sits in the traditional fashion. Joseph, who is bald and has a short beard, wears an orange mantle. The saint on his left has long hair, beard and moustache.

The Virgin is not alluring like the Virgins of the Middle Ages; she looks like a rich, well-dressed bourgeoise. The Saint Anne, with her grave and mild expression, is reminiscent of Bellini, both in the interpretation of her face and figure, and in the manner in which the scarf is draped on her head and shoulders.

Saint Joseph, old and gray, is painted more in the spirit of the earlier traditions, and represents well his type as portrayed at the end of the Fourteenth century and during the early Fifteenth century.

Wood. 30 5/8 inches high; 46 1/4 inches wide.

[1] Ferrigni, Mario: *Madonne Fiorentine.*

FIORENTINO, PIER FRANCESCO. Florentine School. Active in the last three decades of the Fifteenth century. Pupil possibly of Fra Angelico or Benozzo Gozzoli; influenced by Neri di Bicci—Great imitator of Fra Filippo Lippi and others.

14 MADONNA ADORING THE CHILD, ATTENDED BY ANGELS.

The Virgin, who is kneeling on a bed of flowers in the midst of which is an open prayer book, adores the Infant Jesus.[1] He, supported by two angels, behind whom a third is seen in an attitude of adoration, holds out His arms to His mother, while the Holy Ghost, in the form of a dove, sends rays of light upon Him.

The background shows a landscape in the manner of Fra Filippo Lippi. In the far distance there are houses covered with red brick roofs.

The Virgin wears a full blue mantle with a gold border, in the fashion of the period. A veil covers her head, back of which is a nimbus. She lacks the charm and youth of the Virgin of Fra Angelico or Perugino, but impresses the spectator by the seriousness of her expression. The angels, dressed like pages of the Fifteenth century, with crowns of flowers on their heads, are very plebian types, but have a simple and naïve air.

They are far removed from the beautiful angels of Fra Angelico or of the Gothic cathedrals.

In spite of many defects in the drawing, obviously Pier Francesco Fiorentino was inspired in this picture by Fra Filippo Lippi. The type of the Virgin is the same as that in his Annunciation in the Church of San Lorenzo in Florence, but she appears older; and the angels, notwithstanding their incorrect drawing, are done in his spirit. The landscape, too, is very much inspired by his Nativity, also in the Academy of Fine Arts, Florence. See his Annunciation and the Coronation of the Virgin in the Academy of Fine Arts, Florence. There is a picture quite similar to this by Pier Francesco Fiorentino in the Städel Art Institute in Frankfort-am-Main. The difference consists in a

[1] This kneeling attitude of the Virgin before the Christ Child does not appear before the end of the Fourteenth century, its introduction very likely having come through the mystery plays, influenced by San Bonaventura's *Meditation on the Life of Jesus.*

different treatment of background and in some slight changes in the garments and in the expression of the faces.

Wood. 30⅝ inches high; 21⅝ inches wide.

FLEMISH SCHOOL. Fifteenth century.

15 PORTRAIT OF A FLORENTINE DOCTOR.

A middle-aged man is seated against a curtain suspended from a white wooden shelf on which are a drug-pot (albarello) and other objects. He wears a loose, dark-green mantle with wide, flowing sleeves, an undergarment, the collar of which is edged with a band of fur, and a red headdress, which falls in a broad fold over his ears down to his hands.

This is an admirable example of the realistic portraits of the Fifteenth century, in which the painters endeavor to portray the personality of the individual. The firm set of the mouth indicates a feeling of self-importance; and the thoughtful eyes and the deep ridges between them, habitual mental effort. The hands are admirably treated in the characteristic Flemish manner, as are also the ridges around the eyes, the corners of the mouth, and all the accessories. The picture was formerly ascribed to Domenico Ghirlandaio, but Mrs. Berenson attributes it to Justus of Ghent, assigning it to the series of portraits from Duke Federigo Montefeltro's library in Urbino, of which thirteen examples are in the Louvre and several in the Barberini palace in Rome.[1] It is doubtful whether Mrs. Berenson's attribution can be accepted, since a comparison of this portrait with pictures attributed to Justus of Ghent,[2] shows no resemblance to them; while it is likely that it was painted by one of the many Flemish artists who inundated Italy in the Fifteenth century, bringing with them their own style of portraiture, a theory which the Italian costume supports.

Wood. Oil. 23⅝ inches high. 17⅞ inches wide.

ITALIAN SCHOOL. Late Fourteenth century.

16 MADONNA SUCKLING THE CHILD, AND THE TEMPTATION OF EVE.

The picture is divided into two parts. In the upper part,

[1] Rassegna d'Arte, 1907, p. 2.

[2] See Schmarzow, August: *Yoos van Ghent und Melozza da Forli.*

on a golden background, the Madonna, in a red robe covered by a dark, loose mantle, dashed with gold, is enthroned with the Child. Angels are in adoration. The nimbus of the Virgin is surrounded by twelve stars in relief, in each a miniature apostle's head; and in the upper left corner appears the sun. The Infant, swaddled in yellow cloth, which exposes His square shoulders and His toes, has a round head and wide-open eyes. He holds His mother's breast ready to nurse.[1]

To the left of the Virgin, in adoration, is an angel, in a flowing cream-colored robe, strewn with flowers; to the right, Saint George, in a brown robe tied around the waist, and bearing a shield and sword. Above him is Saint Michael, who wears a red robe, and a scarf that falls from his shoulder and is draped round his waist. In his left hand he holds a scale symbolizing the weighing of the souls at the Last Judgment; in his right hand, a sword. Nimbi are behind the heads of the saints and angel. In the lower right corner is a red shield on which appears a coat-of-arms, a wing below a star in what was once a silver leaf.[2]

Separated from the upper part of the picture by a painted band, in figured relief, is the gradino. On a bed of flowers reclines Eve, with her wavy blond hair falling about her. A serpent with a human head is tempting her with the forbidden apple, which she is about to taste.

The upper part of the work is largely in the Byzantine manner with the exception of the head of the Mother and the expression of the Child, while in the lower part the inspiration seems quite different, Eve's pose, as well as the modeling, suggesting the Renaissance.

Mr. Jarves believed the work to be that of Giotto. Mrs. Berenson[3] says the picture is of the early Sienese School with traces of the influence of Bartolo di Fredi. In the

[1] The representation of the Madonna nursing the Christ Child was known in the Catacombs of Pricille, in the Second century, but was gradually superseded by the Madonna triumphant. This theme again was supplanted by the more human representations in the French cathedrals in the Thirteenth century. The inspiration of the human Madonna may have come through the French ivories. See Michel, Andre: *Histoire de L'Arte*, T 2, p.874.

[2] The coat-of-arms has been ascribed to the Alighieri family, but Mr. Bryson Burrough thinks that it may have belonged to a collateral branch of the house of Bevilacqua of Verona. See Bulletin of The Metropolitan Museum of Art, Oct. 1912.

[3] *Rassegna d'Arte.*

Saracina Collection at Siena is a figure of Eve by Paolo di Giovanni Fei, similar to this one. In Dr. Sirén's opinion, the painting is by Francescuccio Ghissi,[1] while Mr. F. J. Mather believes it to be virtually a replica by Andrea da Bologna, of his picture in the Church of Sant' Agostino at Pausula.[2] Bologna's Virgin is, in fact, similar to this one. The Child has almost the same pose and is treated in the same manner, but the Virgin's head in this collection is much more attractive. There is no Eve in Bologna's picture.

Wood. Tempera. 75 5/16 inches high; 38 1/4 inches wide.

FLORENTINE SCHOOL. Fifteenth century.

17 HORSE RACE IN THE STREETS OF FLORENCE. A CASSONE FRONT.

In this interesting picture the usual religious theme has given place to a subject taken from civil life.[3] The great charm and variety in movement show the vivid imagination of the artist.

The background discloses houses with arched windows, decorated with banners and rugs, flower-pots, and a branch of tree stuck in the wall in honor of the occasion upon which the race was given. People are standing in excited groups in front of the houses and leaning from the windows, their gestures revealing their intense interest. At the extreme left is a platform on which appear two heralds blowing trumpets; while two other persons are raising a large gold banner with a border of fleur-de-lys. The horses and their riders show splendid animation and movement. One horse has fallen and two are riderless. The costumes are characteristic and enhance the interest of the picture, which is, in all its details, representative of the fashion of the time. Scarlet is freely used, perhaps to emphasize the spirit of gaiety.

Wood. 16 1/4 inches high; 54 1/8 inches wide.

[1] Bulletin of The Metropolitan Museum of Arts 1912.

[2] Reproduced in Venturi: *Storia dell Arte Italiana*, Vol. V, p. 944.

[3] Subjects of civil life were first represented in the Books of Hours. One of the most curious representations of this kind may be seen in the *Très Riches Heures du Duc de Berry*, illuminated in the Fourteenth century, in Chantilly, in which a calendar represents the occupations or pleasures of every month.

FLORENTINE SCHOOL. Middle of the Fifteenth century.

18 SAINT FRANCIS RECEIVING THE STIGMATA.

Saint Francis, kneeling, receives the stigmata emanating from Jesus, who appears nailed to a cross floating in the sky. The body of Jesus, emitting rays of light, is enfolded in red wings. To the left of Saint Francis is his disciple, Leo, on whose knees rests an open prayer book, the reading of which has been suddenly interrupted by the celestial light which comes from above. The movement of his hands and his countenance, which expresses mingled astonishment and adoration, is directed toward the apparition of Christ. Saint Francis and his companion are clothed in the gray garb of the order. The landscape is composed of huge gray rocks, in the foreground of which are two small houses with a row of bright green trees behind them.

This subject, a favorite with many artists in the Fourteenth and Fifteenth centuries, is painted very much in the spirit of Giotto.

Wood. Tempera. 8½ inches high; 12⅝ inches wide.

ITALIAN SCHOOL. Late Fifteenth century.

19 POPE SIXTUS IV.

Against a landscape background the Pope is seated, holding his right hand, on which there are four rings, in an attitude of benediction. Over a white surplice, clasped by a studded morse, he wears a richly embroidered brown cope with elaborately jeweled borders. His white tiara is encircled by three jeweled crowns.

Mrs. Berenson thinks that like the Florentine Doctor (No. 15), this portrait is by Justus of Ghent. It is not, however, possible that the two portraits, which are so different in execution, were done by the same artist. The work was undoubtedly influenced by Flemish art, as is apparent in the fine details of jeweled setting and rich embroidery, and the costume is very like those attributed to Justus of Ghent, especially in the portraits of Saint Gregorius and Saint Ambrosius of the Barberini palace, and the Saint Augustine in the Louvre,[1] but the modeling of the head and hands, however, is done in a quite different style.

[1] Pictures reproduced in Schmarzow: *Joos van Gent, and Melozza da Forli*, Taf. 6,8,9.

The probability is that an Italian painter influenced by Justus of Ghent did the work.[1] The manner is suggestive of Melozza da Forli[2] but the technique is of a later period, and may have been by a follower of his school.

Canvas. Oil. 27⅛ inches high; 20¼ inches wide.

FLORENTINE SCHOOL, Sixteenth century.

20 ANNUNCIATION.

The pillars of a cloister are in the background. On the floor is a red carpet. An angel, garbed in a red tunic and a green mantle, kneels before the Virgin, who is seated in an armchair with an open prayer book in her lap, and who looks up at the angel with surprised, soulful eyes. Her dress falls in simple folds and her dark cream mantle is lined with ermine. The Holy Spirit in the form of a dove, sends rays of light, on which are inscribed the words, ECCE ANCILLA DNI, in the direction of the Virgin.

The picture which is certainly a copy, has the spirit and the simplicity of the earliest representations of the Annunciation, but the technique seems to be of the Sixteenth century.

Canvas. Oil. 36 1/16 inches high; 48⅛ inches wide.

ITALIAN SCHOOL. Sixteenth century.

21 VIRGIN AND CHILD SEATED IN A NICHE.

The Virgin is seated in a niche, while on her knee the Infant Jesus holds her hand with His left hand, and gives the benediction with His right. Around His body is a scarf. The Infant, although a real child in the structure of His body, expresses in His looks the gravity of His future destiny. The Virgin, who has a gray fichu on her head which exposes her soft brown hair, is dressed in a red robe with puffed upper sleeves, the lower part being cream-color and slashed to show a fullness of soft white material. Her mantle, which has fallen from her shoulders and covers the lower part of her body, is dark green. The costume is of the fashion of the time, and the colors can be seen in many contemporary pictures, especially in those of Raph-

[1] There is in the Louvre a portrait of Sixtus IV attributed to Justus of Ghent very similar to this, but the execution shows an earlier period.

[2] See *L'Opera dei Grandi Artisti Italiani Raccolta da Corrado Ricci.* T. 2, *Melozza da Forli.*

ael. It is not probable that the picture was painted later than the first half of the Sixteenth century. The Virgin is neither the type represented in the Middle Ages nor the realistic type of Titian's period, but is idealized in the manner of Fra Bartolomeo and Raphael.

Wood. 23⅝ inches high; 17 7/16 inches wide.

ITALIAN (NORTH) SCHOOL. Sixteenth century.

22 PORTRAIT OF ROBERT CASTIGLIONE.

A man with a very expressive face, a long white beard, and white hair, stands facing three-quarters to the left. He wears a high cap, a mantle with a large fur collar and a frill of lace around his wrists. His right hand, finely modeled, with a ring on the little finger, holds the fur trimming of his mantle; his left, gloved, holds a prayer book and the glove of his right hand. His arm rests against a sword-hilt. In the upper left-hand corner is a red shield, a lion argent, supporting with his dexter paw a castle of three towers gold, the coat-of-arms of the Castiglione family in Milan;[1] and on the bottom is the following inscription: ROBERTUS CASTILLIONEUS CREMONÆ PRETOR ET IMPERIALIS VICARIUS AN D MCCXXXXVI. The picture is in the manner of Titian, especially in the treatment of the hands and the garments.

Canvas. Oil. 47½ inches high; 38¼ inches wide.

ITALIAN SCHOOL. Seventeenth century.

23 PORTRAIT OF A ROMAN LADY.

Dark brown background. A woman, with an interesting and well-proportioned head, wears a dark bodice, very decolleté, filled in with soft white lace, a white frill around her waist, and a white scarf which, gracefully draped, covers her head and shoulders but shows her throat and the right side of her bosom. The folds of the drapery are skilfully executed. The right hand is well-formed and rests on a book which lies on a parapet.

The picture is executed in good style and seems to be of the first half of the Seventeenth century.

Canvas. 23½ inches high; 28¼ inches wide.

[1] Very probably there was a branch of this family in Cremona with the same arms. See Litta: *Famiglia Castiglione Italiane.* T. III, for the genealogy of the Castiglione Family.

ITALIAN SCHOOL. Seventeenth century.

24 PORTRAIT OF POPE INNOCENT X.

Against a black background, seen to just below the elbows, sits Pope Innocent X, with his face, on which is a mild expression, slightly turned to the right.

He has blue eyes, a thin gray moustache and beard. Only the left ear is visible and that is finely modeled. He wears a red hood and cape, having a white fur border and a white collar. This portrait is certainly inspired and almost copied from Velasquez's Portrait of Innocent X, which was reproduced and imitated frequently. This famous original is in the Doria palace in Rome and the preliminary study for it is in the Hermitage in Saint Petersburg. Mrs. Gardner's portrait is very like the well-known portrait in the Wellington collection[1] which has been questioned as to its authenticity yet is considered genuine by many critics. When comparing our painting with the great masterpiece in Rome its weakness, which may be due to re-painting, becomes apparent. The eyes, the cheeks, the nose, the forehead just above it, and the mouth, all show unmistakable traces of having been repainted.

Canvas. Oil. 27¾ inches high; 21¼ inches wide.

LANZANI, POLIDORO, 1515-1565. Venetian School. Follower of Titian and influenced by Bonifacio and Pordenone, later by Paul Veronese.

25 DEATH OF THE VIRGIN.

The Virgin, clothed in a dark red robe and black cloak, with folded hands and a peaceful expression, is lying on a bier. Numerous figures with tragic expressions and varied attitudes and costumes stand about her, a man in the foreground holding a corner of the white sheet which covers her bier. The whole tone of the picture is dark. The drawing and grouping are interesting.

This picture, which comes from the Gino Capponi Gallery in Florence, has been ascribed to Tintoretto, but it seems more properly to be ascribed to Polidoro Lanzani. There

[1] Beruette, A. de; *Velasquez*, p. 88.

are resemblances here to his figures in the Santa Conversazione in the Massarenti Collection in Rome.

The carved wood frame is extremely interesting and is in the style of the period; upon it appears God the Father, with His right hand resting on the terrestrial globe, and with cherubim and *putti* around Him. On each side an angel stands in a graceful attitude, and below are two figures very decoratively posed. The modeling is in high relief and accords with the general design of the picture astonishingly well.

Wood. 14¼ inches high; 41¼ inches wide.

LUINI, BERNARDINO, about 1475-1532. Milanese School.

Pupil probably of Borgognone, influenced by Bramantino, and Lionardo.

26 VIRGIN AND INFANT.

The Virgin, wearing a red robe showing a white underhabit, a green mantle, and a transparent veil, which covers her hair and falls over her shoulders, is seated against a green background holding the Infant Jesus in her arms. Holding a flower in His right hand, and with the other grasping the ends of a scarf which partly covers Him, He looks smilingly at His mother, who, unclasping her dress about to nurse Him, smiles back. The figure of the Child is attractive in pose, expression, and modeling, and the entire composition has a gracious atmosphere of motherhood.

The picture is characteristic of Luini's manner. The head of the Virgin strongly resembles his Madonna types; its similarity to the head of the Virgin in the National Museum at Naples is striking. The expression round the eyes is very like that in his Salome. The Child has the head and smile of the Infant in Saint Catherine Reading, in the Hermitage, Petrograd; His pose, with slight differences, is like that of the Infant in the Virgin and Child in the Brera, Milan.

Wood. 21⅞ inches high; 16⅛ inches wide.

LUINI, BERNARDINO, about 1475-1532.

27 SALOME WITH THE HEAD OF SAINT JOHN.

Salome, dressed in a costume of brocaded rose material,[1] cut low, disclosing a soft white guimp opened slightly in front and held together by a narrow ribbon bow, holds a chased silver dish into which the executioner is about to drop the head of John the Baptist. Her face, which is turned toward a maid behind her, shows a dreamy, meditative expression suffused with one of triumph. The ferocious joy in the countenance of the executioner is emphasized by the look of resignation on the dead face of Saint John who has suffered for his faith.

The influence of Lionardo is very apparent in the woman's head, especially in the treatment of the corners of her eyes and her mouth, and also in her hands.

The picture is similar to one of the same subject in the Uffizi,[2] with one exception, the arm of the executioner who holds the decapitated head is naked in the Uffizi picture. The style of garment the executioner wears makes the sleeve in this copy seem unnecessary.

Canvas. Oil. 18⅝ inches high; 23½ inches wide.

MORONI, GIOVANNI BATTISTA, 1520-25—1578.

Pupil and follower of Moretto.

28 PORTRAIT OF A GENTLEMAN AND HIS WIFE.

The man, who faces three-quarters to the left, stands with his right hand on a book and his left on the hilt of a sword. He is dressed in black velvet, with a triple gold chain around his neck, and a narrow jeweled belt around his waist; his collar is high and close-fitting, edged like the sleeves, with a white frill. His hair is brown and his blond moustache and close-cropped beard are very skilfully painted. His wife, wearing a very elaborate black velvet gown with white puffed sleeves trimmed with gold passamenterie, bracelets, and a heavily jeweled chain around her waist, stands at his side to the right. Her left hand rests on the back of a chair, and the right touches one of

[1] On the border of her bodice in the copy, is printed the name, Leonardo da Vinci, 1494. It was probably put there at a later date, and has no real significance.

[2] For the description of the original, see Williamson, George: *Bernardino Luini*, p.67.

the numerous chains about her neck. Above the man is inscribed: ÆTA. SVÆ. ANNO. XXXV, and above the woman: ÆTA. SVÆ. ANNO. XXVIIJ.

The portraits are excellent examples of Moroni's work. The man seems a finer type than his wife, whose face is somewhat coarse. The hands of both figures, it should be noticed, are well modeled and there is a very careful treatment of every detail.

Canvas. Oil. 39½ inches high; 55½ inches wide.

PARENZANO, BERNARDINO, 1437-1491. School of Padua.

Influenced by Ercole Roberti, Domenico Morone, Mantegna, and Bonsignori.

29 PROCESSION FROM A CASTLE.

A king with his retinue, all on horseback, is advancing toward the left. Behind them is a castle. The background toward the right is a landscape with hills and castles and river. In the sky are clouds.

The picture is very interesting in that it represents types and costumes of the period, and gives a good reproduction of the castle. It was formerly ascribed to Squarcione, but has recently been attributed to Bernardino Parenzano, by Mrs. Berenson, in *Rassegna d'Arte*.[1]

Wood. Tempera. 20½ inches high; 18 inches wide.

ROSELLO, DI JACOPO FRANCHI. Active in the early part of the Fifteenth century. Florentine School.

30 VIRGIN AND CHILD.

The Virgin, upon a figured cushion on a bench, against a golden background, is seated with the Child on her left arm. The Infant, a large child with a grave expression, clasps His right hand around her neck and holds a bird in His other hand. His right foot is on His mother's right hand, which is long, with tapering fingers. The Virgin's mantle is black lined with yellow brocade, her bodice figured rose, and the scarf on her head of pale blue, trimmed with bands of conventionalized design and a beaded edge. She is not an idealized type; her very natural round face and forehead and almond-shaped eyes have an innocent and candid expression, while her pose is extremely

[1] *Rassegna d'Arte*, 1907.

simple. The Child wears a pale green dress richly figured, over which is a rose mantle with a flower design and beaded edge.

The pose of the Child and the style of His garment belong to an earlier period; but several details, such as the hand round the mother's neck and the bird with which He plays, are signs of the new era.

The picture was attributed by Mrs. Berenson to Rosello di Franchi. There are in fact some analogies with his Virgin Enthroned,[1] as there are also with the picture by Lorenzo Monaco.[2]

Wood. Tempera. Octagonal 27⅛ inches high; 21⅛ inches wide.

ROSA, SALVATORE. 1615-1673. Neapolitan School.

Born in Ranella. Died in Rome. Pupil of Fracanzano, Falcone and Ribera. He lived in Naples, Florence, and Rome.

31 PORTRAIT OF HIMSELF. Copy of his picture in the Pitti. A very dark background; the painter is seated, holding in his left hand a palette with three brushes. He wears a dark, close-fitting garment with a full white triple collaret. His head, with its mass of brown hair combed back from a high forehead, florid face, and red, sensual lips, is very expressive. The edges of the lower lids of his dark brown eyes are slightly puffed and inflamed.

The portrait is a reproduction of the one in the Pitti Gallery, Florence.[3] The countenances are identical, with this difference, that the face of the one in the Pitti Gallery is even more elongated and appears slightly older than the face in this copy and the eyes show none of the little swellings and reddish effect seen here. The drawing of the arm and of the garments is much better and more clearly indicated in the original, and the thumb which goes through the opening in the palette and the ends of the other fingers are distinctly seen. This copy may have been retouched. The collar is very exactly copied.

Canvas. Oil. 30½ inches high; 24⅝ inches wide.

Exhibited in Gallery III, Renaissance Art No. 47.

[1] Reproduced in *Rassegna d'Arte*, 1905, p.9,

[2] Gallery 33, Metropolitan Museum of Art.

[3] Ozzola: *Vita e Opere di Salvatore Rosa*, Pl.XIV.

ROSA, SALVATORE, 1615-1673.

32 BATTLE SCENE.

A background showing clouds, flashes of sunlight, rocks, and two fighting eagles. In the foreground are figures of Roman soldiers and battle horses. The movements of the soldiers are intensely dramatic, but there is an artificial and academic feeling in the handling. The background shows the artist's best manner, as is the case with many decorative pictures of the Seventeenth century. The picture can be compared in composition and execution to the one in the Louvre called "A Battle Scene."

Canvas. Oil. 59 inches high; 113¾ inches wide.

Not Exhibited.

SALVIATI, IL: real name FRANCESCO DEI ROSSI, 1510-1563, Attributed to. Florentine School.

Pupil and follower of Bronzino, influenced by the Venetians.

33 PORTRAIT OF GIULIANO DE MEDICI.

Against the background of a dark curtain to the right and a landscape of trees and sky to the left, stands the figure of a young man seen to below the waist. His well-formed head, with its interesting expression and curly brown hair, faces three-quarters to the right. He has on a loose black coat, the lower sleeves reddish brown, edged with frills. His tunic is brown, cut low, and showing a soft white undergarment. Both hands are well modeled; the right, which is in shadow, rests on a red bench, the left holds a written paper.

The portrait does not resemble the historic descriptions that we have of Giuliano, who is represented as having a large crooked nose, an ugly mouth, and short round beard.[1] Raphael's lost painting[2] of him, a copy of which by Alessandro Allori, is in the Uffizi, accords with this description. Here, also, the paper which he holds in his hand is probably an allusion to his literary tastes. It is very possible that our portrait was influenced by the statue of Giuliano made by Michelangelo,[3] who repre-

[1] Steinmann: *Geheimnis der Medicis Graeber*, p. 173.

[2] Gruyer: *Raphael, Peintre de Portraits*, V.2, p.202.

[3] Knapp, Fritz: *Michelangelo*, p.109; Brockhaus: *Michelangelo and the Medici Capelia*, p.52.

senting him as young and beardless, has given an idealized rather than an exact portrait. Here the pose of the head and neck is obviously in imitation of this statue. In Christ Church Collection, Oxford, there is a drawing of Giuliano which also shows him idealized and without a beard.
Formerly attributed to Sebastiano del Piombo, the painting seems more closely related to the work of Salviati.[4]

Wood. Oil. 38⅛ inches high; 30⅝ inches wide.

SAN SEVERINO, LORENZO DA. Died 1503. Umbrian School.

Pupil of Niccolo d'Alunno (da Foligno), influenced by Crivelli.

34 MADONNA AND CHILD WITH SAINTS: SAINT MARK AND SAINT ANTHONY ON THE LEFT, SAINT AUGUSTINE AND SAINT SEBASTIAN ON THE RIGHT.

Seated on a wooden throne before a golden background, the Virgin holds with her left hand the left foot of the Infant Christ, who stands on His mother's lap. With His right hand in benediction He bends over and holds out His left hand to Saint Mark, who kneels in an attitude of adoration at the foot of the throne. Saint Anthony, who is above Saint Mark, leans on his left hand and holds his staff in his right. On the other side of the throne kneels Saint Augustine, his white mitre beside him, while above him stands Saint Sebastian with hands folded in adoration.
The Madonna is dressed in a rich brocade trimmed with a golden border. Her mantle is black, and on her head is a white veil. The Child's frock is rose-colored. Saint Mark wears an écru robe and a mantle of yellow, Saint Anthony a monk's dark cloak with hood. Saint Augustine, who has wavy blond hair, has on a figured red robe with golden border, while a rose-colored cap, with a feather in the front, completes the page's dress of Saint Sebastian.
Behind the heads are golden nimbi with names of the personages inscribed.
The Virgin unites with charm a nobility of expression that is marvelously represented by the artists at the end of the Fourteenth century and during the Fifteenth, but afterward lost. The Infant, with His winning expression, can

be regarded as an intermediary type between the serious Infant who gives the benediction and the Infant who so sweetly fondles His mother.

Wood. Tempera. 56¼ inches high; 33⅝ inches wide.

SIENESE SCHOOL. Late Fourteenth century.

35 THE CRUCIFIXION.

Against a gold background with a gold border of raised rosettes, such as are often seen in Sienese paintings, is the crucified Christ. At the foot of the cross kneels Mary Magdalene with flowing hair. She wears a red mantle having a narrow gold border. On one side is the Virgin, in a brown dress covered by a dark mantle that envelops her head, and, like her dress, falls in a straight line to her feet. Three stars adorn the mantle, one on each shoulder, and one on the head. Above the cross in a small red space are written the Christ letters, I N R I.

A charming picture, simply composed but in the great style. The Christ has the calm, resigned expression of the representations of the Fourteenth century. The Virgin gazes before her, but notwithstanding her composed exterior, shows signs of deep suffering in her far-off look. Saint John and the Magdalene look up at the Christ with despairing love and longing.

Wood. Tempera. 12¼ inches high; 5⅛ inches wide.

SIENESE SCHOOL. Early Fifteenth century.

36 VIRGIN AND CHILD.

Against a golden background is the Virgin, with Jesus in her arms, the Child's face pressed close to hers, His hands clasping her neck. Two angels are placing a crown on her head. The Virgin, dressed in the Byzantine fashion, wears a red, figured mantle with a golden border, and her bodice, which is disclosed in front, has a golden band around the neck. The Child, in a long, faded green dress with figures of small golden flowers, is also dressed in the Byzantine fashion. The lower part of His body is enveloped in a yellow material with golden stripes.

Treated absolutely in the Byzantine manner, the picture contains all sorts of details which show that it could not

have been painted earlier than the end of the Fourteenth century or the beginning of the Fifteenth. The smiling expression of the Child, as well as the landscape with the tree, indicates a later period. Types that approach this picture are two paintings by Ambrogio Lorenzetti, Virgin and Child, in the Academy of Siena, and Virgin and Child, in the Monastery of Siena.[1]

Wood. Tempera. 15⅛ inches high; 11½ inches wide.

SODOMA, IL; *real name* GIOVANNI ANTONIO BAZZI, 1477-1549, School of. Lombard School.

37 CRUCIFIXION.

On the cross hangs the crucified Christ. His expression is calm, His body well-modeled. At the foot of the cross, dressed in a blue robe covered by a red mantle, and with flowing hair, kneels Mary Magdalene. To her right, Saint John, in a brown tunic and red mantle, stands with hands outstretched, sadly contemplating the Christ. His feet are bare, a characteristic of the saints and apostles. On the right of the cross, her face expressing profound suffering, the fainting Virgin is supported by the Holy Women. This group is freely copied from Sodoma's Descent from the Cross, in the Siena Academy.[2] The Virgin has on a red robe and a blue mantle with a hood, and her feet are shod, as she is never represented barefooted. The woman at the right wears a faded brown-violet tunic and a green mantle; the one at the left, a white scarf on her head and a brown shawl over her shoulders. The cut of the clothes is simple, and the way they fall from the shoulders recalls Perugino and his school. The colors harmonize well. The background panorama, largely composed of buildings, is in the Renaissance style. The sky is blue and well treated.

From the standpoint of drawing, composition, and technique, the picture as a whole is ably handled.

Canvas. Oil, 23⅝ inches high; 18½ inches wide.

[1] Jacobsen, Emil: *Sienesishe Kuenstler der Trecento.* Pl. 15 and 20.

[2] Jacobsen, Emil: *Sodoma und das Cinquecento in Siena,* Pl. X. Mrs. Berenson in the *Rassegna d'Arte* mentions this resemblance.

TIEPOLO, GIOVANNI BATTISTA, 1696-1770. Venetian School.

Pupil of Gregorio Lazzarini. Strongly influenced by Piazetta, and by the works of Paul Veronese.

38 A SKETCH FOR A CEILING.

Two angels are seen floating before a background of light greyish-green sky. One of them has two trumpets, one of which he blows. Below are figures of two women, one looking up at the angels as if she heard the sound of the trumpet, the other seeming to dream. To the right of the women is a huge rock behind which appears a sail.

A beautiful little picture, fully expressing Tiepolo's style. The foreshortening of the angel, the delicate gradations of color, the drawing of the women—every least detail is worked out in his own particular manner. The idea may have been a preliminary one for the ceiling executed about 1753, in the Rezzonico palace in Venice, which represents the Apotheosis of Jean Baptiste Rezzonico, father of Pope Clement XIII.[1] The group of angels is almost identical with the one in this fresco, but the rest of the picture differs from it.

Canvas. Oil. 16¼ inches high; 13¾ inches wide.

VENETIAN SCHOOL. Sixteenth century.

39 PORTRAIT OF AN OLD MAN.

Against a dark background stands the figure of a man, seen to the waist, holding a pair of gloves and a note-book in his perfectly modeled hands. He wears a black tunic with a high, close-fitting collar and a white collarette under a great black mantle with revers. His head is very expressive and well treated. The beard, moustache, and ears, are done with careful attention.

This interesting portrait is very much in the manner of Tintoretto, the color as well as the treatment of the head and hands suggesting this opinion.

Wood. 36⅝ inches high; 25[1] inches wide.

VENETIAN SCHOOL. Sixteenth century.

40 PREPARATION FOR THE CRUCIFIXION.

The scene is at the foot of a mountain near the city of Jerusalem. Christ, wearing the crown of thorns, is being

[1] Molmenti, Pompeo: *Tiepolo*. P.61, pl. 45.

stripped of His garments to be crucified, while near the cross stands a soldier with a ferocious expression, holding a hammer in his right hand and a basket of nails in his left.[1] Behind the soldier is a spectator who sympathizes with the Christ. On the other side of the cross are gathered four persons, one of whom, an old man with a moustache and a long beard, who wears a mantle with a hood, points to Christ, while he converses with a young man in a dark brown garment and red mantle, who also points to Christ. The old man is handing an oblong piece of wood, on which are written the Christ letters, I N R I, to the young man near him, who in turn looks at the soldier with a hammer. The old man appears to be a portrait of Paolo Veronese and the man behind the soldier, of Titian.[2] Higher up, between the holy women, is the fainting Virgin. Spectators stand around.

The picture is eloquent and interesting, the treatment being distinctly Venetian, resembling in some respects the art of Veronese.

Copper. Oil. 21 11/16 inches high; 18 3/16 inches wide.
Not Exhibited.

VENETIAN SCHOOL. Sixteenth century.

41 1/4. THE WOMAN TAKEN IN ADULTERY.

The background is a landscape in the Venetian manner with blue sky and houses. Christ, in a rose-colored garment, half kneels, with His right hand on the ground, while, turning His head to the men behind, He points with a finger of His other hand to the woman taken in adultery. The woman, in a blue and white bodice, cut low, looks downward with an unhappy, repentant expression. Her eyes and nose are red as if from weeping. Around her stand her accusers in various poses and costumes, observing the Christ, waiting to hear the sentence He will pronounce. Christ looks at them as if saying, "He that is without sin among you, let him cast the first stone."[3]

Canvas. Oil. 13 3/4 inches high; 18 inches wide.
Not Exhibited.

[1] Before the Fifteenth century, the preparation for the crucifixion was not represented. The theme first appeared in the mystery plays as a sequence in the life of Christ, influenced b the Meditations of Bonaventura. Mâle: *L'Art Religieux de la Fin du Moyen Age.* p 29

[2] The portrayal of an artist was frequent in the Renaissance.

[3] John 8:7.

VENETIAN SCHOOL. Seventeenth century.

42 MARTYRDOM OF SAINT ANDREW.

Against a landscape background, Saint Andrew, almost nude, kneels in prayer, his hands clasped, and looking at the cross in the distance, from which rays fall upon him. An executioner and two other men are observing him; one looking out in the direction of the cross, another holding Saint Andrew's arm while attempting to hide the instrument of death; and the third, with his head turned away, picking up a drapery with which, probably, to cover the Saint.

Canvas. Oil. 16⅛ inches high; 13½ inches wide.

VERONESE, PAOLO; *real name* PAOLO CAGLIARI, 1528-1588. Venetian School.

Pupil of Antonio Badile, formed under the influence of Domenico Brusasorci.

43 MARRIAGE OF SAINT CATHERINE.

Copy of the painting in the Uffizi, Florence.

The Virgin, seated, holds in her lap the sleeping Jesus, whose head rests upon a pillow. Her beautiful face wears a serious, meditative, almost melancholy expression; with her left hand she is closing her rose-colored bodice as if she had just finished nursing the Child. A veil hangs from the back of her head, showing her brown hair, which is parted in the middle. Saint Catherine, with the palm leaf, bends over the Infant. A type of the rich Venetian lady of the period, she is sumptuously clothed in a striped silk dress, while her blond hair, arranged with strings of pearls and jewels, falls loosely down her back. In the lower right-hand corner, each showing just to the waist, stand Saint John the Baptist and Saint Joseph; the latter bends over Saint John, with his left hand on his shoulder. Saint John with his right hand holds the left foot of the sleeping Infant, which he kisses; in his other hand he holds the cross.

This copy is a very exact one.

Canvas. Oil. 19¼ inches high; 26¼ inches wide.

VINCI, LIONARDO DA, 1452-1519, School of. Florentine School.

44 VIRGIN AND CHILD.

Her head in relief against a wall, the Virgin is seated with the Infant Jesus in her lap. She wears a purple robe and a yellow-lined mantle, which is cut low and clasped together by a jeweled pin. Her head, with its wavy dark hair falling to her shoulders, is inclined to one side. The eyes, half-closed, give her face a meditative expression. The Child, nude and finely drawn, turns His well-modeled head towards His mother.

On either side of the wall behind the Virgin's head are two windows through which are seen two fine landscapes; on the right, an Alpine lake scene with mountains; on the left an old castle with figures and animals minutely and correctly drawn.

This attractive picture was ascribed in the Jarves catalogue to Lionardo da Vinci, where several authorities are quoted to prove the attribution, Cav. Prof. Miglirini, Director of the Uffizi, Baron Gariod of the Turin Museum, Monsieur Rio, writer on art and the author of a Life of Lionardo, W. M. Rossetti, Holman Hunt and Baron Liphart.

The history of the picture is as follows: "It was," according to Mr. Jarves, "in the possession of a certain Leopoldo Franceschi, a native of Saint Miniatello, near the birthplace and residence of Lionardo, Vinci, whence he derived his name. It was then without frame, dingy from dirt, and considered of small value. At his death it came into possession of a carpenter, by name of Monta, whose heirs sold it in 1857 for a trifling sum to Vincenzo Corsi, of Florence. He gave it to the well-known artist and restorer, Torello Bacri, to be cleaned. On the removal of the dirt it was found to be in excellent condition and a picture of much value. His bill was only three dollars, which is proof of the little work necessary to put it into good order. Seeing it soon after and believing it to be by Lionardo, I purchased the entire collection, chiefly with the view of securing this painting."[1]

Wood. Oil. 16½ inches high; 12⅛ inches wide.

[1] In the Jarves Catalogue, p. 18.

OTHER SCHOOLS.

GELLÉE, CLAUDE, *called* CLAUDE LORRAIN, 1600-1682. French School.

Pupil of Agostino Tassi in Rome; of Claude Deruet in Nancy.

45 LANDSCAPE.

A landscape showing a stream in the foreground, several fine old trees, and a wooden bridge with a man, boy, and dog crossing it. To the right is a building toward which horsemen are approaching, and in the far distance the outlines of mountains are seen against a blue-grey sky. In the foreground, to the right, a man is seated. While this picture lacks the delicacy and lightness of many of Lorrain's landscapes, it is a good example of his art, and expresses in many respects the poetry of his treatment.

Canvas. Oil. 29½ inches high; 37 5/16 inches wide.

Exhibited in Gallery VI. Painters. French. No. 16.

DÜRER, ALBERT, 1471-1528 German School.

46 ADORATION OF THE SHEPHERDS.

The scene is an old ruin. In a small basket lies the Infant Jesus, quite nude, while around Him are little angels in adoration and the kneeling Virgin leaning over Him. The Virgin wears a robe and a mantle of a blue-green color, and over her head a scarf. To the right, in a red mantle with a hood, kneels Saint Joseph. His long face, long beard, and thick hair are very unlike the round-faced, short-bearded type which usually represents him. The candle which he holds naïvely suggests a night scene. Behind the Virgin stand two shepherds, much concerned about the great event. In the sky a floating angel announces the miracle to the shepherds in the far distant landscape. The traditional ox and ass appear above the Child. The introduction of animals into scenes of the Nativity dates from early Christian times, although their presence was not mentioned by any of the evangelists. The theme was variously interpreted, but the apocryphal version of Pseudo Matthew[1] was the one kept alive dur-

[1] See, for the representation of animals, Mâle: *L'Art Religieux au XIII Siècle, and Melanges d'Archeologies d' Histoire,* Vol. IV., p. 335.

ing the centuries, the hearts of men responding to the idea that their Saviour was welcomed by the humblest of animals at a time when He was ignored by men.

This picture, every detail of which seems by the master, may be by a pupil of Dürer. The background and the personages are entirely in his style; indeed, the group with the Infant Jesus is freely imitated from the Nativity in the Munich Pinakothek, and the types of the Virgin and Saint John and one of the shepherds may be seen in the Adoration of the Magi and the Apostle in the Uffizi, and in the Madonna and Child in the Imperial Museum in Vienna.

There was a monogram, A D, on the picture, but the fact that it has disappeared with the cleaning of the painting indicates that it was not in the painting originally.

Canvas, transferred from wood. 22¼ inches high; 22 inches wide.

Exhibited in Gallery V. Painters. Dutch and Spanish. No. 2.

JORDAENS, JACOB, 1593-1678, School of. Flemish School.

47 LANDSCAPE WITH NUDE FIGURES AND CATTLE.

The background shows a landscape, done in soft, dark tones, very characteristic of the Seventeenth century Flemish School. To the left, are seated three women and a man, nude with the exception of one of the women who is enveloped in a mantle which exposes her breast and one of her arms. They are apparently resting after a walk. To the right are a cow, and an old man, the latter dressed in blue drapery which covers part of his body and holding a long stick. In the far distance to the right are cattle. The picture is typical of Jordaens, especially in the treatment of the dimpled skin so characteristic of him.[1]

Canvas. Oil. 31¼ inches high; 46⅝ inches wide.

Exhibited in Lobby of Gallery V. No. 10.

[1] Rooses, Maximilien: *Jacob Jordaens, his life and work*, p. 40. *Martyrdom of Saint Appolonia*, and p. 44, *The Miracle of Saint Martin*.

SNYDERS, FRANZ, 1679–1657. Dutch School.
Pupil of P. Breughel.

48 A STORK, A HARE AND SOME FISH HUNG UP IN A LARDER.
Exhibited in Lobby of Gallery V. No. 19.

SPRANGER, BARTHOLOMEUS (SPRANGER VAN DEN SCHILDEN), 1546-1611, Flemish School.
Pupil of Jan Mandyns and of Dalem. Greatly influenced by Parmigianino.

49 ALLEGORICAL FIGURES OF SUMMER AND AUTUMN, OR CERES AND BACCHUS.

On a pathway, the background to the left of which is decoratively draped with a curtain, a man and woman, almost life-size, are walking. He clasps her right hand in his left. The woman, Ceres, wears a short bodice edged by a broad band, from the ends of which hangs an ornament in the shape of a man's head, a drapery which covers her hips and falls in folds about her, exposing her right leg, and sandals. In her left hand she grasps a sickle, while sheaves of wheat, indicating the harvest season, are entwined in her hair. The man, Bacchus, is nude except for a piece of goat-skin which crosses his chest and covers his loins. The outer fur of the skin falls down his back, perhaps a reminder of the coming winter. His right hand, holding a bunch of grapes, the symbol of the vintage, rests against his hip. Leaves are entwined in his hair. Flowers lie on the ground at the feet of Ceres; fallen leaves, near Bacchus.

First attributed to Tibaldeo Pellegrino, Mrs. Berenson believes this picture to be by Paolo Farinati, with strong traces of the influence of Liberale. It was, however, without doubt, done by Spranger,[1] a painter at the court of Vienna. Another Ceres and Bacchus[2] by Spranger is almost identical with this one, and it is only necessary to look at reproductions of the artist's other work to be convinced of the authorship of this. There is a drawing

[1] The writer is indebted to Mr. Bryson Burroughs for suggesting the name of Spranger.

[2] *Jahrbuch der Kunst Historischen Sammlungen. Article von Ernst Diaz; Der Hofmeister Bartholomeus Spranger.* Fig. 14. Also analogies may be seen in Fig. 15, 25, 26 and the Tal. 17-19.

in the British Museum said to be by Hendrick Goltzius[1] which shows these identical figures, but drawn only to the waist. Goltzius was essentially an engraver, and as he did little and poor work in painting, but reproduced many of Spranger's pictures,[2] it would be natural to conclude that this drawing was a reproduction of Spranger's painting, unless, indeed, one believes Spranger himself to be the author of the drawing.

Canvas. Oil. 64⅛ inches high; 39⅝ inches wide.

TENIERS, DAVID, *The Younger*, 1610-1690. Flemish School. Pupil of his father, David Teniers; influenced by Rubens and Brouwer.

50 A PEASANT MARRIAGE.

Through the open window of a large room, which has various accessories on the wall and the ceiling of which is supported by a long wooden beam, is seen a landscape. An open door on the right also discloses a landscape. A woman, having a bonnet on her head and wearing an apron, is just entering the room. In her left hand she holds a platter of food, in her right a jug. Many people with expressive faces and gestures fill the room and watch the newly married pair, who are dancing. A number of people are grouped round a table to the left. A woman holds in her left hand a shoulder of ham and in her right a knife. Next to her stands a man holding a jug full of beer, which he serves to the vivacious guests. Behind this group stands a youth, with a filled glass in his right hand, while with his left he flourishes a hat. Probably he is drinking the health of the newly married pair. A small dog is introduced as a spectator. The bride wears a white bonnet, a blue skirt, a white apron, and a cream bodice cut low, showing a white under-garment; the bridegroom, greenish trousers, and a brown vest, opened slightly so as to show his white shirt. His cap is blue.

The whole picture is full of movement, and has that intensity of life which is found in most of the Flemish pictures of this period. The execution is charming. There are

[1] *Handzeichnungen Alter Meister der Hollandischen Schule.* Ser. IV, lief. VI. Bl. 48.

[2] *Allgemeines Kunstler, Lexicon,* by Hans Wolfgang Singer, T. II, p. 69.

certain analogies with Tenier's picture, Interior of a Flemish Peasant House, and especially with his picture, A Peasant Marriage, both in the Munich Pinakothek. The picture is signed: D. Teniers, J. E.

Canvas. Oil. 17½ inches high; 23¾ inches wide.

Exhibited in Gallery V. Painters. Dutch and Spanish. No. 21.

WOUWERMAN, PETER, 1623-1682. Flemish School.

Pupil of his father Pauwel Jooster Wouwerman, and of his brother Philip.

51 LANDSCAPE WITH FIGURES.

Beneath a grey sky covered with clouds, a blacksmith's hut, a house, and a tree are seen to the left. The blacksmith is hammering at his forge. In front of the house sits his wife; next to her at a low table is her little boy looking at some richly dressed cavaliers, with plumes on their heads, who have just stopped to have their horses shod. Two men are busy attending to them. To the right are people observing the scene. One is on crutches; another seems to have fallen down in his eagerness to see. In the far distance can be observed a horseman and a town with environing landscape. It is probably to this town that the cavaliers are bound. In the near foreground are two chickens and to the right, a barking dog. The landscape, which presents some analogies to the artist's Scene in the Stable of an Inn, in the Dresden Gallery, is well handled, the types being interesting, the movements carefully observed, and the perspective good.

Canvas. Oil. 17½ inches high; 22 inches wide.

Exhibited in Gallery V. Painters. Dutch and Spanish. No. 25.

SPANISH SCHOOL. Seventeenth century.

52 OLD WOMAN ASLEEP.

Against a very dark background an old woman, holding a staff between her knees, and a pair of spectacles in her hands, is sitting asleep in an armchair covered with a light brown drapery. She wears a black bodice, and over her skirt a grey apron. On her head is a light yellow cloth

which covers her forehead and the sides of her face, and falls to her shoulders. The open book on a table at her side indicates her occupation before she fell asleep.
An interesting portrait, with a slight analogy to the paintings of Pablo Legoté and a remote suggestion of the manner of Rembrandt.

Canvas. Oil. 12⅝ inches high; 16¼ inches wide.

Exhibited in Gallery V. Painters. Dutch and Spanish. No. 20.

53 BUST.
Bronze and Colored Marble.
Italian. XVI century.

54 VENETIAN CANDELABRA.

GALLERY V—PAINTERS DUTCH AND SPANISH

BOL, Ferdinand.

Born at Dordrecht, 1611. Died at Amsterdam, 1681. Studied under Rembrandt about 1630. His work when in the master's studio was often so good as to be mistaken for that of Rembrandt. Later he became a bad imitator and his work greatly deteriorated.

1 Portrait of a Man.
Lent by Mr. Edward Drummond Libbey.

DÜRER, Albert.

2 Adoration of the Shepherds.
The Holden Collection, No. 46.

GOYA Y LUCIENTES, José de.

Born at Fuendetodos in Aragon, 1746. Died at Bordeaux, 1828. Entered the studio of Martinez at the age of sixteen. Went to Rome, returning to Spain in 1774. Was appointed court painter in 1795.

3 Don Tadeo Bravo de Rivero.
Lent by the F. Kleinberger Galleries.

4 Marquesa de Bajamar.
Lent by M. Knoedler and Company.

EL GRECO; Dominico Theotocopuli, *called.*

Born in Crete[?] between 1545 and 1550. Died at Toledo, 1614. Nothing positive is known of his birth and youth, but there is reason to believe that he studied under Titian in Venice before 1570, and that in that year he went to Rome. His methods would suggest the influence of Tintoretto, even if he did not work in his studio. The Spanish ambassador in Rome was recruiting artists there for the decoration of the Escorial and El Greco may have gone to Spain in the hope of participating in this work. He seems to have been in Toledo by 1577. Soon after that time we find him executing important decorative works

in that city, later in Madrid and other Spanish cities. Besides religious works he painted numerous portraits.

5 Holy Virgin.
Lent by the Ehrich Galleries.

6 St. John.
Lent by the Ehrich Galleries.

HALS, Frans.
Born at Antwerp[?] 1580. Died at Haarlem, 1666. The family returned to Haarlem before 1600. Probably a pupil of Van Noordt and Van Mander. His greatest works are in the Museum of the city where he died.

7 Portrait of Wilhelm van Heythuysen.
Lent by Mr. Charles L. Hutchinson.

8 Portrait of a Young Man.
Lent by the F. Kleinberger Galleries.

9 The Flute Player.
Lent by Mr. Edward Drummond Libbey.

JORDAENS, Jacob, 1593–1678, School of. Flemish.

10 Landscape with Figures and Cattle.
The Holden Collection, No. 47.

KAULBACH, Friedrich August von,
Born in Hanover, 1850.

11 A Shady Place.
The Hinman B. Hurlbut Collection.

MABUSE, Jean Gossaert, *called.*
Born at Maubeuge, about 1472. Died at Antwerp, 1533. He was admitted as free master into the Guild of St. Luke at Antwerp in 1503. While there he fell under the influence of Quentin Matsys. In 1508 he went to Rome, where he remained until 1509. He is known to have resided and worked in many Flemish cities.

12 Eleanor of Austria.
Lent by Mr. Michael Dreicer.

MURILLO, Bartolomé Estéban.
Born at Seville in 1617. Died there in 1628. Apprenticed to Juan del Castillo, a painter who was a relative of his. He went to Madrid in 1643 where he was treated with great kindness by Velasquez, then at the height of his reputation. As a result of Velasquez's instruction he

abandoned the idea of going to study in Italy and in 1646 returned to Seville, where he lived and worked with increasing success till the end of his life.

13 St. Joseph and the Child Jesus.
Lent by the F. Kleinberger Galleries.

POURBUS, Franz, *the Elder.*
Born at Bruges in or before 1545. Died at Antwerp, 1581. Son of Peter Pourbus, whose pupil he was until 1562 when he went to Antwerp to the studio of De Vriendt. Was admitted as free master into the Guild of St. Luke at Antwerp and into that of Bruges in 1569. He painted religious subjects and portraits.

14 Portrait of a Nobleman with Dog.
Lent by the Ehrich Galleries.

REMBRANDT, Rembrandt Harmenz Van Rijn, *called.*
Born at Leyden[?] Died at Amsterdam, 1669. The son of a well-to-do miller, he was sent to the university of his native city in 1620, where, however, he did not stay long, being apprenticed to Jacobson Swanenbruch, a painter of no great mark. In 1624 he removed to Amsterdam, and entered the studio of Pieter Lastman. Not sympathising with his method, Rembrandt returned to Leyden in the same year, and set himself to form his own style. Here he worked until 1631, when he removed finally to Amsterdam, where he lived until his death.

15 Saskia as Minerva.
Lent by Mr. Breckenridge Long.

16 Portrait of Himself.
Lent by Mr. Edward Drummond Libbey.

17 Portrait of Himself.
Lent by Mr. Frank G. Logan.

RUBENS, *Sir* Peter Paul.
Born at Siegen, 1577. Died at Antwerp, 1640. His father, a lawyer and alderman of Antwerp, was living in Westphalia in political and religious banishment. After his death in 1587 the family returned to Antwerp, ruined. Rubens began his studies in the studio of Verhoecht and later in that of Van Noordt. He set out for Italy in 1600. In Venice he met the Duke of Mantua, who became his patron;

with him he went to Florence and Rome, returning to Mantua in 1602. The next year he was sent on a diplomatic mission to the court of Spain. He returned to Mantua and, still in the Duke's service, to Rome. Here he remained till 1608, when he went back and settled in Antwerp where he became court painter to the Archduke, and his work was very popular. In 1622 Marie de Medici, Queen of France, invited him to Paris. He was there again in 1625. In 1628 he went again to Spain as diplomatic agent of the Infante Isabella, governor of the Netherlands. While there he painted King Philip IV and others about the court. In 1629 he was dispatched to London as secretary of the privy council of the Netherlands. Having concluded the mission with which he was charged he was knighted by King James I and returned home. The rest of his life was spent in painting and diplomacy. Despite the constant interruptions to his artistic labors more than 2250 pictures are known to have been painted by him besides nearly 500 drawings.

18 Meleager offering the Head of the Boar of Calydon to Atalanta.
Lent by the Kleinberger Galleries.

SNYDERS, Franz.
1579-1657 Dutch School. Pupil of P. Breughel.

19 A Stork, a Hare and some Fish hung up in a Larder.
The Holden Collection, No. 48.

SPANISH SCHOOL.

20 Old Woman Asleep.
The Holden Collection, No. 52.

TENIERS, David, *The Younger.*

21 A Peasant Marriage.
The Holden Collection, No. 50.

TER BORCH, Gerard.
Born at Zwolle, 1617. Died at Deventer, 1681. Studied under his father who was a painter; later at Haarlem under Pieter Molijn from 1632 to 1635. In the latter year he went to England and then to Italy. About 1641 he returned to Amsterdam. In 1646-1648 he was at Münster and painted the picture of the Ratification of the Treaty of

Münster. Thence he went to Spain where he was received with honor by Philip IV and knighted by him. He visited France on his way home and lived from 1650-1654 at Zwolle, removing in the latter year to Deventer, where he resided for the rest of his life.

22 Portrait of a Lady.
Lent by the Ehrich Galleries.

VAN DER HEYDEN, Jan.
Born at Gorinchem, 1637. Died at Amsterdam, 1712. His only instruction was a few desultory lessons from a glass painter. He traveled and painted in Belgium, Germany and England. The figures in his pictures are usually by Adrian Van de Velde.

23 Chateau and Garden.
Lent by the F. Kleinberger Galleries.

VELASQUEZ, Diego Rodriguez da Silva y.
Born at Seville, 1599. Died in Madrid, 1660. Became a pupil of Herrera and afterwards of Pacheco, and became distinguished as a painter while still in his teens. In 1622 he went to Madrid, and in 1623 was appointed painter to Philip IV. On the advice of Rubens, who visited Madrid in 1628, Velasquez went to Italy, where he remained from 1629 to 1631. In 1649 he revisited Italy, returning to Spain in 1651. He was appointed grand marshal of the palace in 1652 and in 1659 was made a Knight of Santiago.

24 Man with a Wine Glass.
Lent by Mr. Edward Drummond Libbey.

WOUWERMAN, Jan.

25 Landscape with figures.
The Holden Collection, No. 51.

GALLERY VI—PAINTERS. FRENCH

BELLE, Alexis Simon.
Born in Paris, 1674. Died there in 1734. Pupil of François de Troy. Member of the Academy 1703. Popular court painter.

1 Portrait of the Daughter of Louis XV.
Lent by the F. Kleinberger Galleries.

BOUDIN, Eugene.
Born at Honfleur in 1835. Died 1898.

2 A Trouville.

3 A Trouville.

4 Au Bord de la Mer.
Lent by Mr. Albert Rosenthal.

BRETON, Jules Adolphe.
Born at Courrieres, Pas-de-Calais, 1827. Died 1906. Officier of the Legion d' Honneur 1876.

5 The Tired Gleaner.
The Hinman B. Hurlbut Collection.

CABANEL, Alexandre.
Born at Montpelier, 1823. Died in Paris, 1889. Entered Picot's studio in Paris and gained the Prix de Rome in 1845. On his return to Paris he became the fashionable portrait painter of the court of Napoleon III. His vogue continued after the fall of the Empire, and he was a most popular teacher.

6 Genoveva Amieri.
The Hinman B. Hurlbut Collection.

COROT, Jean Baptiste Camille.
Born at Paris, 1796. Died there 1875. Began exhibiting in 1827. Was decorated with the Legion d' Honneur in 1846, made Officier in 1867. At the age of twenty-two became a student of art in Paris, and subsequently in Italy.

7 Morning on the Lake.
Lent by the Messrs. R. C. and N. M. Vose.

8 L'Etang aux Villas.
Lent by the Hackley Gallery of Fine Arts.

9 La Bacchanal à la Source, Sunseuir de Marly-le-Roy.
Lent by Mrs. Robert D. Evans.

DAUMIER, Honoré.
Born at Marseilles, 1808. Died at Valmondois, 1879. Famous for his satires and caricatures, one of which, on Louis Philippe, caused his imprisonment in 1832. Between 1850 and 1860 he became totally blind.

10 The Siesta.
Lent by the Brooklyn Museum.

DAVID, Jacques Louis.
Born at Paris, 1748. Died at Brussels, 1825. A nephew of Boucher from whom he received his first instructions. He became pupil of Vien, and in 1774 obtained the Prix de Rome. He returned from Italy in 1780 and was elected to the Academy in 1783. He took part in the government at the Revolution and was thrown into prison at the fall of Robespierre. He was an original member of the Institut and became first painter to the Emperor Napoleon. On the fall of his friend and patron he fled to Brussels, where he lived until his death.

11 Portrait of a Prefect of Police.
Lent by the Ehrich Galleries.

DIAZ DE LA PEÑA, Narcisse Virgille.
Born at Bordeaux, 1808. Died at Mentone, 1876. Chevalier of the Legion d' Honneur.

12 In the Forest of Fontainebleau.
Lent by the Hackley Gallery of Fine Arts.

13 Landscape.
The Hinman B. Hurlbut Collection.

HARPIGNIES, Henri.
Born at Valenciennes 1819. Decorated with the Legion d' Honneur in 1875; Officier 1883.

14 An Old Oak.
Lent by Messrs. Knoedler and Company.

LE NAIN, Mathieu.

Born at Laon, 1607. Died in Paris, 1677. He and his brothers were all painters and worked together in Paris from about 1630. They became members of the Academy in 1648 in which year the other brothers died. Mathieu painted portraits and religious subjects.

15 Portrait of Henri Coiffier Ruzé d'Effiat, Marquis de Cinq Mars.

Lent by Mr. E. Hodgkins.

Exhibited in the Court of Tapestries.

GELLÉE, CLAUDE, *called* CLAUDE LORRAIN.

16 Landscape.

The Holden Collection, No. 45.

MANET, Edouard.

Born in Paris, 1832. Died there in 1883. A pupil of Couture, he traveled extensively in Europe after leaving his master and was deeply impressed by the works of Velasquez. About 1863 he became the acknowledged leader of the school afterwards styled "Impressionistes." Decorated with the cross of the Legion d' Honneur.

17 The Music Lesson.

Lent by Messrs. Knoedler and Company.

MILLET, Jean François.

Born in Normandy, 1814. Died at Barbizon, 1875. His first instruction was received from Langlois at Cherbourg in 1832. He was given a small pension by the Municipal Council to study in Paris, where he went, entering Delaroche's studio in 1837. He exhibited for the first time at the Salon in 1840. Returning to Cherbourg in the same year he supported himself by painting portraits. He revisited Paris in 1842 and 1845, settling finally at Barbizon in 1849. He was decorated with the Legion d' Honneur in 1868.

18 The Seated Spinner.

Lent by Mrs. Robert D. Evans.

MONET, Claude.

Born in Paris in 1824. Pupil of Gleyre for a month, since self-taught.

19 Mount Kolsaas.

Lent by Mrs. Chauncey J. Blair.

20 Swedish Mountains in the Snow.
Lent by Mrs. Chauncey J. Blair.

MONTICELLI, Adolphe.
Born at Marseilles in 1824. Died there in 1886. Received his early training in the Art School of Marseilles. Settled in Paris in the forties and became intimate with Diaz. He was very popular under the second Empire and retired at its fall to his native city where he lived until his death.

21 A Garden Party.
22 The Christening Party.
23 The Burning of Sodom.
24 Sylvan Dance.
25 The Bohemians.
26 The Star of Bethlehem.
27 On the Riverbank.
28 Un Concert Sylvestre.
29 A Sylvan Ceremony.
30 Feeding the Chickens.
31 Fête Champêtre.
32 The River, Twilight.
Lent by the Messrs. R. C. and N. M. Vose.

PUVIS DE CHAVANNES, Pierre Cecile.
Born at Lyons, 1824. Died in Paris, 1898. Went to Italy as a youth and studied there with Henri Scheffer. Returning to Paris he worked under Delacroix and Couture; but soon abandoned the classic tradition and proceeded to work out his theories alone. Commander of the Legion d'Honneur.

33 Christian Inspiration.
Lent by Mrs. Chauncey J. Blair.

ROUSSEAU, Pierre Etienne Thèodore.
Born at Paris, 1812. Died at Barbizon, 1867.

34 Landscape.
Lent by the Hackley Gallery of Fine Arts.

ROYER, Henri.

35 Portrait of Hon. Myron T. Herrick.
Lent by Mrs. Herrick.

TOCQUE, Louis.
Born in Paris, 1696. Died there 1772. Studied under Bertin and Rigaud. He became a member of the Academy in 1734. He was invited to the Russian court where he spent two years, going thence to the Danish.

36 Portrait of Comte de Berlaimont.
Lent by the Ehrich Galleries.

TROYON, Constant.
Born at Sèvres, 1810. Died in Paris, 1865. Chevalier of the Legion d' Honneur.

37 Return from the Fields.
The Hinman B. Hurlbut Collection.

VAN LOO, Jean Baptiste.
Born at Aix in 1684. Died there in 1745. Pupil of his father, Louis Van Loo. Visited and worked in Italy, Paris and England where he was most successful for a time. Member of the Academy of Paris, 1740.

38 Portrait of a Cardinal.
Lent by the Ehrich Galleries.

VIBERT, Jean Georges.
Born in Paris, 1840. Died there, 1904.

39 Asking Alms.
The Hinman B. Hurlbut Collection.

GALLERY VII. ENGLISH PAINTINGS. LOOKING INTO GALLERY VIII.

GALLERY VII—PAINTERS. ENGLISH

BEECHEY, Sir William, R.A.

Born at Burford, 1753. Died at Hampstead, 1839. Student of the Royal Academy in 1772. Painted at first in the manner of Hogarth at Norwich. On settling in London he became fashionable, and in 1793 court painter. He was knighted and became Royal Academician in 1798.

1 Portrait of Mrs. Ashley.
Lent by the Messrs. R. C. and N. M. Vose.

CONSTABLE, John, R.A.

Born at East Bergholt, 1776. Died in London, 1837. Student at the Royal Academy, 1799. Exhibited his first pictures there in 1802. Three of his paintings made a great impression at the Paris Salon in 1824 and contributed to the rise of the Barbizon school. Elected Royal Academician in 1829.

2 Arundel Mill and Castle.
Lent by Mr. Edward Drummond Libbey.

GAINSBOROUGH, Thomas, R.A.

Born at Sudbury, 1727. Died in London, 1787. When he was fifteen he was sent to London and learned etching from Gravelot, an engraver. He studied painting under Hayman. In 1745 he returned to Sudbury and set up as a portrait-painter; he removed to Ipswich in 1746 and in 1760 to Bath, where he became very successful. He was one of the original twenty-six Royal Academicians on the foundation of that Institution in 1768. He left Bath in 1774 for London. By 1779 he was only rivalled in popularity by Sir Joshua Reynolds.

3 Portrait of Mr. Provis.
Lent by the Ehrich Galleries.

4 Portrait of Mrs. Provis.
Lent by The Bevan Collection, England.

5 Portrait of Lady Ferrers.
Lent by The Bevan Collection, England.

HOGARTH, William.
Born at London, 1697. Died there in 1764. Apprenticed to a silversmith and engraver in about 1712. Designed and engraved illustrations, cards, etcetera. About 1727 he began to be known as a painter in oils. In 1729 he married the daughter of Sir James Thornhill, a prominent painter of the day. His most famous satirical works, painted and in a great measure engraved by himself, were produced between 1732 and his death.

6 Portrait of a Young Woman.
Lent by Mrs. Frank D. Millet.

7 Portrait of Anne, Viscountess Irwin.
Lent by the Hackley Gallery of Fine Arts.

8 Portrait of Mrs. William James.
Lent by The Worcester Art Museum.

HOPPNER, John, R.A.
Born in London, 1758. Died there in 1810. Student at the Royal Academy in 1775. Began exhibiting in 1780. Royal Academician in 1795.

9 Portrait of the Countess of Oxford and Child.
Lent by Messrs. Knoedler and Company.

10 Portrait of John Frere.
Lent by the Hackley Gallery of Fine Arts.

KNELLER, *Sir* Godfrey, *bart.*
Born at Lübeck, 1646. Died at Twickenham, England, 1723. Studied painting in Amsterdam under Rembrandt and Bol. In 1672 he went to Rome, and became a pupil of Carlo Maratti and Bernini. He also studied in Venice. He returned to Hamburg, whence in 1674 he went to London. He became court painter to Charles II, James II and William III.

11 Portrait of Sir Charles Sedley, English poet, playwright and wit. Born, 1639. Died, 1701.
Lent by the Messrs. R. C. and N. M. Vose.

12 Portrait of Mrs. Fisher, of Packington, Warwick.
Lent by the Messrs. R. C. and N. M. Vose.

LAWRENCE, *Sir* Thomas, P.R.A.
Born at Bristol, 1769. Died at London, 1830. Became a successful portrait artist almost in his childhood, supporting his family by making portraits in pastel at Bath at the age of ten. Entered the Royal Academy schools in 1787 and in 1792 was appointed portrait-painter in ordinary to the King. Royal Academician in 1794. Knighted in 1815. President of the Royal Academy in 1820.

13 The Irish Beauty.
Lent by Mr. Albert Rosenthal.

14 True Love.
Lent by the Ehrich Galleries.

15 Portrait of Miss Carrington.
Lent by Mrs. Robert D. Evans.

LELY, *Sir* Peter.
Born at Soest, 1618. Died in London, 1680. Studied at Haarlem. On the death of Vandyke in 1640 he visited England, where he met with favor by imitating that master. He was presented to Charles I, whose portrait he painted in 1643. He also painted Cromwell, but it was not until the Restoration that he achieved his greatest successes. Charles II made him court painter, and knighted him in 1679.

16 Lady in Yellow Satin Dress.
Lent by Messrs. Knoedler and Company.

RAEBURN, *Sir* Henry.
Born in Edinburgh, 1756. Died there in 1823. Began as a miniature painter at the age of 16. On Reynolds' advice he went to Rome in 1785, returning to Edinburgh in 1787. Royal Academician, 1815; knighted, 1822.

17 Portrait of Mrs. Margaret Mair.
Lent by the Messrs. Lewis and Simmons.

18 Portrait of John Wauchope.
Lent by Mr. Albert Rosenthal.

19 Portrait of Lady Inglis.
Lent by the Ehrich Galleries.

20 Portrait of the Reverend Thomas Campbell.
Lent by Messrs. Knoedler and Company.

21 Portrait of Sir William Napier.
Lent by the Hackley Gallery of Fine Arts.

22 Portrait of Lady Janet Traill.
Lent by Mr. Edward Drummond Libbey.

REYNOLDS, *Sir* Joshua, P. R. A.

Born at Plympton, Devonshire, 1723. Died at London, 1792. Went to London in 1740, and studied under Thomas Hudson, the foremost portrait painter of his day. Returned to Plymouth in 1743, and to London again in 1744. In 1749 Commodore, afterwards Admiral Keppel, took him in his vessel to Italy. He visited Leghorn and Florence, and stayed in Rome for two years, returning to London via Paris in 1752. Here he settled, becoming the most popular painter of his day and universally regarded, as he was, the greatest of English portrait painters. In 1768, on the foundation of the Royal Academy, he became its first President as a matter of course. His early works up to 1760, were painted in a blue monochrome, which was afterwards glazed with transparent color. These having often faded, the cool underpainting predominates. His later works were painted direct without this glazing and have faded but little.

23 Portrait of Miss May Townsend.
Lent by Messrs. Knoedler and Company.

24 Portrait of Lord George Sackville.
Lent by Messrs. H. Reinhardt and Son.

25 Portrait of Himself.
Lent by Mr. Edward Drummond Libbey.

26 Isabella Carr, of Etat, Northumberland.
Lent by Mrs. G. M. Whitin.

ROMNEY, George.

Born at Dalton-in-Furness, 1734. Died at Kendal, 1802. Worked at first in his father's cabinet shop. Apprenticed in 1755 to one Steele, a portrait painter at Kendal. Began his career there, but went to London in 1762. Studied for a while in Paris in 1764. Visited Italy in 1773, returning in 1775. Settling there, he became so popular that "the town was divided into the Romney and Reynolds factions."

27 Study of Lady Hamilton.
Lent by the Ehrich Galleries.

TURNER, Joseph Mallord William, R.A.
Born in London, 1775. Died there in 1851. He drew and painted from childhood. He was placed, according to tradition, with an architectural draughtsman; early in his teens he was employed coloring prints. Sketched with Girtin and perhaps had some hints in oil painting from Sir Joshua Reynolds. In 1789 he entered the Academy schools and soon after began a long series of drawings for engravers. His search for subjects took him all over Great Britain. He was elected Associate of the Royal Academy in 1799 and Academician in 1802. In the same year he made his first visit to the Continent, and it was not till 1819 that he first saw Italy.

28 View in Venice.
Lent by Mrs. M. Cameron Goode.

VAN DYCK, *Sir* Anthony.
Born in Antwerp, 1599. Died in London, 1641. At the age of ten he was apprenticed to Van Balen and at sixteen he became a pupil, and later an assistant, of Rubens. In 1618 he was admitted into the Guild of St. Luke. He left Rubens and went to London in 1620 but was back in Antwerp in the next year on his way to Italy. He stayed there, chiefly at Genoa, until 1626; returning to his native city to find himself famous. In 1632 he was invited to England by Charles I. Made painter in ordinary to the King and knighted. He had apartments in the royal palace of Blackfriars and became the most fashionable, as indeed he was the only great, painter in the country at the time. In 1634-1635 he visited Brussels and in 1640 Antwerp and Paris, but returned to London to die.

29 Portrait of the Countess of Southampton.
Lent by Mr. Albert Rosenthal.

30 Portrait of Sir Thomas Chaloner.
Lent by the Ehrich Galleries.

31 Portrait of Queen Henrietta Maria.
Lent by The Bevan Collection, England.

32 Portrait of the Earl of Kennoul.
Lent by M. Knoedler and Company.
Exhibited in the Court of Tapestries.

WATTS, George Frederick, R. A.
Born in London, 1817. Died at Guildford, 1904. Entered the schools of the Royal Academy in 1835, but soon left and studied for a short time with William Behnes, a sculptor. Having progressed enough to exhibit some portraits in the Academy in 1837, he entered a competition, in 1842, for the decoration of the palace of Westminster, in which he won a prize. With the money he earned, he went to Italy, where he settled for a time in Florence, returning home in 1847. For the rest of his long life, he worked arduously at painting and sculpture, in both of which arts he won eminence.

33 Portrait of Joseph Joachim, the violinist.
Lent by Mr. Charles L. Hutchinson.

34 CONSOLE.
Frame of wood carved and gilt. Top Brèche Violette marble.
English. XVIII Century.
The John Huntington Collection.

GALLERY VIII—PAINTERS. AMERICAN

AMERICAN PAINTERS OF THE NINETEENTH CENTURY

BIERSTADT, Albert, N. A.
Born at Düsseldorf, 1830. Died at New York, 1902. Came to the United States as a child.

1 Starr King Mountain, California.
Lent by the Messrs. R. C. and N. M. Vose.

2 The Storm.
Lent by the David Gallery.

BROWN, John George, N. A.
Born at Durham, England, 1831. Died in New York, 1903. Studied in the Art School at New Castle and at the Royal Academy. Came to America in 1853.

3 Cold Comfort.
The Hinman B. Hurlbut Collection.

BUTLER, George G., N. A.
Born, 1873. Died, 1907.

4 A Capri Lace Maker.
Gift of Miss H. C. Butler.

CHURCH, Frederic E., N. A.
Born at Hartford, Conn., 1826. Died at New York, 1900. Pupil of Thomas Cole.

5 The Monastery of Our Lady of the Snows.
The Hinman B. Hurlbut Collection.

COLE, Thomas, N. A.
Born at Bolton-le-Moors, Lancashire, 1801. Died at Catskill, N. Y., 1848. Of American parentage. Follower of Durand.

6 Landscape.
Lent by the Holland Galleries.

7 Landscape.
Lent by the Ehrich Galleries.

De HAAS, Mauritz F. H., N. A.

Born at Rotterdam in 1832. Died, 1895. Began painting in Holland; later worked in England. Came to America in 1858.

8 View off Appledore Island.
The Hinman B. Hurlbut Collection.

DURAND, Asher Brown, N. A.

Born at South Orange, N. J., 1796. Died in that city, 1886. Began life as an engraver; became a landscape painter in 1835.

9 Scene Among the Berkshire Hills.
The Hinman B. Hurlbut Collection.

FULLER, George, A. N. A.

Born at Deerfield, Mass., 1822. Died in Boston, 1884. Studied in Boston, New York and in Europe. Began as an itinerant portrait painter. Made an Associate of the Academy of Design in 1857, but soon abandoned his profession for farming in his native place, painting merely as a solace. In 1876 he exhibited again in Boston with great success.

10 Fedalma.
Lent by the Messrs. R. C. and N. M. Vose.

11 Portrait.
Lent by Mrs. John R. Van Derlip.

HART, James McDougal, N. A.

Born at Kilmarnock, Scotland, in 1828. Died, 1901. Brought to America as a child. Pupil of his brother, William Hart. Lived in New York.

12 Landscape.
The Hinman B. Hurlbut Collection.

HART, William, N. S.

Born at Paisley, Scotland, 1823. Died at Mount Vernon, N. Y., 1894. Came to America in early youth.

13 Autumn.
The Hinman B. Hurlbut Collection.

HAYS, William J.
Born in New York, 1830. Died there 1875.

14 Deer.

HOMER, Winslow, N. A.
Born in Boston, 1836. Died at Scarboro', Me., 1910. At the age of nineteen he became a lithographer in Boston. In 1859 he entered the school of the National Academy of Design in New York; became an Associate in 1804, and an Academician in 1865. During the Civil War he was artist for Harpers'. In his later years he lived and painted chiefly in Maine.

15 Storm on the Maine Coast.
Lent by Mrs. Chauncey J. Blair.

16 The Guides.
Lent by Mrs. Chauncey J. Blair.

17 The Flight of Wild Geese.
Lent by Mrs. Roland C. Lincoln.

HUNT, William Morris.
Born at Brattleboro, Vt., 1824. Died at Appledore, N. H., 1879. Studied first at the Royal Academy, London; later at Düsseldorf with the intention of becoming a sculptor. He studied painting under Couture in Paris, and worked at Barbizon with the famous landscape painters of that school. He returned to the United States in 1855 and settled in Boston.

18 La Marguerite.
Lent by Mrs. Roland C. Lincoln.

ISHAM, Samuel, N. A.
Born in New York, 1855. Died at Easthampton, L. I., 1914. Studied in Europe for three years, but on his return to the United States practiced law for some years. In 1883 he returned to Paris, studying under Boulanger and Lefebvre. He wrote the most complete history of American painting extant.

19 Old Sea Captain.
Presented from the Estate of Samuel Isham, N. A., in accordance with his wishes.

INNESS, George, N. A.
Born at Newburgh, N. Y., 1825. Died at Bridge-of-Allan, Scotland, 1894. Began as an engraver in New York at the age of sixteen. Took to landscape painting in 1846 and went abroad in 1850. In Paris he worked in company with Corot, Rousseau and Millet. He returned to New York and was elected to the National Academy in 1868.

20 The Land of Plenty.
Lent by Messrs. Snedecor and Company.

21 A Sunny Autumn Day.
Lent by Mrs. Chauncey J. Blair.

22 Early Recollection.
Lent by Mr. George Ainslie.

23 The Juniata River.
Lent by Mr. George Ainslie.

24 Early Spring.
Lent by Mr. George Ainslie.

25 Autumn Woodlands.
Lent by Mr. George Ainslie.

26 The Setting Sun.
Lent by Mr. Breckenridge Long.

27 September Noon.
Lent by Mr. J. K. Secor.

JOHNSON, Eastman, N. A.
Born at Lovell, Maine, 1824. Died at New York, 1900. In 1849 he went to study at Düsseldorf, The Hague and Paris, returning in 1856.

28 Winding Yarn.

29 The Fisherman.
The Hinman B. Hurlbut Collection.

LA FARGE, John, N. A.
Born in New York, 1835. Died at Providence, 1910. He spent his youth at Newport, L. I., but at the age of twenty-one went to Paris and entered Couture's studio.

30 A Boy and His Dog.
Lent by the Messrs. R. C. and N. M. Vose.

31 Woman Centaur.
Lent by the Brooklyn Museum.

MORAN, Thomas.
Born at Bolton, Lancashire, 1837.

32 Ft. George Island, Coast of Florida.
The Hinman B. Hurlbut Collection.

McENTEE, Jervis, N. A.
Born at Rondout, N. Y. 1828. Died there in 1891. Pupil of Frederic E. Church.

33 September Day.
The Hinman B. Hurlbut Collection.

NEAL, David.
Born at Lowell, Mass., in 1837. Died——. Worked as a wood engraver. Went to Munich in 1861. Lived and painted mostly in that city.

34 Nun at Prayer.
The Hinman B. Hurlbut Collection.

RICHARDS, William T., Hon. N. A.
Born at Philadelphia, Pa., 1833. Died at Newport, R. I., 1905.

35 June Day.
The Hinman B. Hurlbut Collection.

36 Sand Dunes, Atlantic City.
Lent by Mr. Albert Rosenthal.

RYDER, Albert, N. A.
Born at New Bedford, in 1847. Died——. Practically self-taught, though he studied for a short time at the Academy Schools in New York.

37 The Stable.
Lent by Mr. William Macbeth.

TAIT, Arthur F., N. A.
Born near Liverpool, England, 1819. Died——. Self-taught. Went to New York in 1850.

38 Deer.
The Hinman B. Hurlbut Collection.

WHISTLER, James McNeill.
Born at Lowell, Mass., 1834. Died in London, 1903. Entered West Point 1850. Discharged, 1854. In 1855 he went to Paris where he studied in Gleyre's studio. After four years in Paris he began to divide his time between that

city and London, where he finally settled in 1863. He visited Venice in 1870-80. In 1886 he was elected President of the Royal Society of British Artists. In 1892 he revisited Paris, but finally returned to London in 1896.

39 Study in Rose and Brown.
Lent by the Hackley Gallery of Fine Arts.

40 The White Girl.
Lent by Mr. Harris Whittemore.

41 The Thames.
Lent by Mr. Harris Whittemore.

42 The Sea.
Lent by Mr. Harris Whittemore.

43 L'Andalusienne.
Lent by Mr. Harris Whittemore.

WYANT, Alexander H., N. A.
Born at Port Washington, 1839. Died New York, 1892.

44 In the Still Forest.
Lent by the Worcester Art Museum.

GALLERY IX—PAINTERS AMERICAN. CONTEMPORARY

ADAMS, J. Ottis.
1 Evening.

ADAMS, Wayman.
2 Booth Tarkington.
Lent by Mr. Tarkington.

ADAMS, Winifred.
3 Spring Still Life.

ALLEN, Thomas, A. N. A.
4 In the Eye of the Wind.

ANDERSON, Karl, A. N. A.
5 The Captured Firefly.
Lent by Mrs. Chauncey J. Blair.

BALLIN, Hugo, A. N. A.
6 The Cup of Life.

BEAL, Gifford R., N. A.
7 Autumn in the City.

BEAUX, Cecilia, N. A.
8 The Silver Box.
Lent by Miss Francesca Gilder.

BECKWITH, Carroll, N. A.
9 The Villa Borghese.

BELLOWS, George, N. A.
10 Dr. William Oxley Thompson.

BENSON, Frank W., N. A.
11 Red and Gold.

BITTINGER, Charles, A. N. A.
12 Duxbury One Hundred.

BLAKELOCK, Ralph A., A. N. A.
13 Glow, Evening.
Lent by Messrs. M. Knoedler and Co.

BLUMENSCHEIN, Ernest L., A. N. A.
14 The Chief's Two Sons.

BOHM, Max.
15 Golden Summer.

BOSTON, JOSEPH H., A. N. A.
16 After the Storm. Adirondacks.

BRECKENRIDGE, Hugh H., A. N. A.
17 Old China.

BROWNE, George Elmer.
18 The Fallen Tree.

BROWNE, MATILDA.
19 Loading the Salt Hay.

BUTLER, Howard Russell, N. A.
20 Surging Seas in Sunshine.

CARLSEN, Emil, N. A.
21 Moonlight on a Calm Sea.

CARLSON, John F., A. N. A.
22 Winter Afternoon.

CASSATT, Mary.
23 Femme à sa Toilette.

CHAPMAN, Carlton T., N. A.
24 The Omen.

CHASE, William M., N. A.
25 Out-of-Door Breakfast.

CLARKSON, Ralph, A. N. A.
26 Irving K. Pond, Esq.

COFFIN, William A., N. A.
27 Evening in the Valley.

COMAN, Charlotte B., A. N. A.
28 Veiled in Mist.

CORNOYER, Paul, A. N. A.
29 Grand Canal, Venice.

COUSE, E. Irving, N. A.
30 An Autumn Melody.

COX, Kenyon, N. A.
31 Truth.

COX, Louise, A. N. A.
32 The Wedding Guest.

CRANE, Bruce, N. A.
33 The Templed Hills.

CURRAN, Charles C., N. A.
34 On the Edge of the Cliff.

DAINGERFIELD, Elliott, N. A.
35 The Spirit of Moonrise.

DAVIES, Arthur B.
36 Every Saturday.
Lent by the Brooklyn Museum.

DAVIS, Charles H., N. A.
37 The North West Wind.
Lent by Mr. Paul Schulze.

DAVOL, Joseph B.
38 A Maine Fjord.

DE CAMP, Joseph.
39 The Silver Waist.

DEWEY, Charles Melville, N. A.
40 The Coppice.

DOUGHERTY, Paul, N. A.
41 October Morning.

DUFNER, Edward, A. N. A.
42 Summer Joys.

EMMET, Lydia Field, N. A.
43 A Boy.

FOLINSBEE, John.
44 Winter Quiet.

FORSYTH, W.
45 Farm in Winter.

FOSTER, Ben, N. A.
46 October in the Litchfield Hills.

FRIESEKE, F. C., N. A.
47 The Open Window.

GARBER, Daniel, N. A.
48 Down the River—May.

GAY, Walter.
49 The Philosopher.
The H. B. Hurlbut Collection.

GENTH, Lillian M., A. N. A.
50 The Whirling Waters.

GILCHRIST, W. W.
51 Girl in Pink.

GOTTWALD, Frederick C.
52 The Umbrian Valley, Italy.
Gift of Mrs. John Huntington.

GRIFFIN, Walter, A. N. A.
53 Nature's Appeal.

GROLL, Albert L., N. A.
54 The Painted Desert. Arizona.

HARRISON, Birge, N. A.
55 Moonlight on the St. Lawrence.

HASSAM, Childe, N. A.
56 Young Woman Reading a Letter.

HAWTHORNE, Charles W., N. A.
57 The Sisters.

HENRI, Robert, N. A.
58 Herself.

IRVINE, Wilson.
59 Summer in Connecticut.

JOHANSEN, John C., N. A.
60 Mrs. G. A. McLane.

JONES, Francis C., N. A.
61 The End of the Story.

KELLER, Henry G.
62 In the Sand-pit.
Gift of the Cleveland Art Association.

JONES, H. Bolton, N. A.
63 Late Afternoon.

KENDALL, Sergeant, N. A.
64 A Statuette.

KRONBERG, Louis.
65 Preparing for the Dance.

LATHROP, W. L., N. A.
66 Evening Near the Shore.

LAWSON, Ernest, A. N. A.
67 Winter.

LEVER, Hayley.
68 Dawn.

LEWIS, Josephine M.
69 A Rainy Day.

LIE, Jonas, A. N. A.
70 Cranes at Miraflores.

LITTLE, Philip.
71 First of the Goldenrod.

McLANE, M. Jean.
72 The Secor Children.
Lent by Mr. J. K. Secor.

MELCHERS, Gari, N. A.
73 Maternity.

METCALF, Willard.
74 September Morning.

MORA, F. Luis, N. A.
75 Jeanne Cartier.

MURPHY, H. Dudley.
76 Morro Castle; San Juan.

MYERS, Jerome.
77 Childhood.

NISBET, Robert H., N. A.
78 Abandoned Farm.

NORDELL, Carl J.
79 A Touch of Turquoise.

OCHTMAN, Leonard, N. A.
80 The Moonlit Cascade.

PALMER, Walter L., N. A.
81 The Archway.

PARSHALL, DeWitt, A. N. A.
82 No Man's Land.

POORE, Henry R., A. N. A.
83 Pilgrim Sons.

POTTHAST, Edward H., N. A.
84 The Bathing Hour.

RITSCHEL, William, N. A.
85 The Lonely Cypress. Monterey, California.

ROBINSON, William S., N. A.
86 Mountain Laurel.

ROSEN, Charles, A. N. A.
87 Winter Sunlight.

ROSENTHAL, Albert.
88 Mrs. Rosenthal. A Portrait.

RUNGIUS, Carl, A. N. A.
89 Down the Brezeau.

RYDER, Chauncey F., A. N. A.
90 The Little Stand of Pines.

SARTAIN, William, A. N. A.
91 Jersey Sand Dunes.

SMEDLEY, William T., N. A.
92 Miss Catherine Breckenridge Roach.

SNELL, Henry B., N. A.
93 The Outer Harbor, Polperro.

STARK, Otto.
94 Sunrise.

STEELE, T. C., A. N. A.
95 The Strength of the Hills.

STORY, George H., A. N. A.
96 Abraham Lincoln.

SYMONS, Gardner, N. A.
97 In the Shadow of the Bridge.

THAYER, Abbott H., N. A.
98 Winged Figure.
Lent by Mr. Charles L. Freer.

TOMPKINS, F. H.
99 Portrait of Himself.

TRYON, Dwight W.
100 Autumn Evening.
Lent by Mr. H. H. Stambaugh.

TURNER, Helen M., A. N. A.
101 Golden Hours.

VAILLANT, Louis D.
102 The Bathers.

VOLK, Douglas, N. A.
103 Sylvanesque.

VONNOH, Robert W., N. A.
104 Afternoon Glow, Ferme, France.

WALKER, Horatio, N. A.
105 Lime Burners at Night.

WATROUS, Harry W., N. A.
106 Who Cares.

WARNER, Everett L., A. N. A.
107 The Wayside Cottage.

WAUGH, Frederick J., N. A.
108 South Atlantic.

WENDT, William, A. N. A.
109 Tahoma the Silent.

WEIR, J. Alden, N. A.
110 The Plaza: Nocturn.

WHEELER, Clifton A.
111 Spring Song.

WIGGINS, Carleton, N. A.
112 On the Holland Dunes.

WILLIAMS, Frederic Ballard, N. A.
113 The Clearing.

WILES, Irving R., N. A.
114 Divided Attention.

WOODBURY, Charles H., N. A.
115 The Wave.

WUERPEL, E. H.
116 Afterglow.

YOUNG, Charles Morris, A. N. A.
117 The White Meadow.

GALLERY X—THE FREER COLLECTION
LENT BY THE SMITHSONIAN INSTITUTION

FROM the stored up treasures of Eastern Art, which, with unfailing knowledge, taste and patience, Mr. Charles L. Freer, of Detroit, has been for many years accumulating for the benefit of the American people and students throughout the world, he has selected the contents of Gallery Ten, and lent them to the Inaugural Exhibition of The Cleveland Museum of Art. How great is our debt to him may be easily comprehended, when it is said that from no other collection on this continent, still less in Europe, could such a selection have been made.

Three pieces of Egyptian sculpture worthily represent the art of that ancient civilization. The two basalt Hawks of Ra, the sun god, exhibit the stern and splendid conventionalization which characterizes all of the art of ancient Egypt. Almost equally ancient, and showing something of the same severe reserve, is a Chinese bronze sacrificial vessel of the Shang Dynasty, B.C. 1766-1123, and two others of the succeeding Chou, B.C. 1122-256.

Sculpture of these early Chinese periods is so far unknown to us, but of the most flourishing period of this art, the T'ang, 618-906 A.D., Mr. Freer has lent some superb examples. A head of a Bodhisattva, probably Kwanyin; and an inestimable rarity, a seated figure of a Bodhisattva in dried lacquer. This curious process, known to the Japanese as *Kanshitsu*, is familiar to students as having been introduced into Japan in the Tempyo Period 710-794 A.D. from China. Nevertheless, Chinese examples of what we may call the parent art are of extreme rarity and this is probably the only specimen that has left the Far East, if not the only one extant. It exhibits in a marked degree the influence exerted, from the latter part of the Fourth century, upon Chinese Art, of the Buddhist art of India. This is also to be detected in a wonderful stone statue of a lion-headed demon which Mr. Freer ascribes to a slightly earlier period, the Northern Wei, 386-587 A.D. A seated marble statue of a Bodhisattva with a beautiful and characteristic halo, of the T'ang Dynasty, again gives evidence of the familiarity of Chinese artists of that time with the Gupta school of Indian sculpture.

Mr. Freer has lent us also one of the rare paintings of this early time. The ideal portrait of an Emperor of the long-preceding Han Dynasty, by an artist of the School of Wu-Tao-tzu, who flourished about 720-750 A.D., assures us that the painters of that splendid period were well abreast of the sculptors.

From Japan he has permitted us to enjoy another rare work of art. It is doubtful whether, away from the temple of Horuji at Nara, there exists so remarkable an example of Suiko sculpture as the wooden statue of a Bodhisattva we are privileged to include in our exhibition. A seated figure of Tempyo times 710-795 A.D. completes the roll of treasures in this art.

Two pairs of screens, the most typically Japanese method of employing the art of painting, fill out the sum of Mr. Freer's benefaction. One pair, sixfold, representing the Tosa school, the most purely Japanese of any, dates from the Ashikaga Period. The landscape is that of the famous Yoshino valley in Yamato province, where even today the Japanese throng, as did their ancestors, to enjoy the beauty of the cherry blossoms, relieved against the rich velvety greens of the conifers which cling to the sides of that beautiful valley. These screens are in full color on a gold ground.

The other pair, fourfold, in ink, show us the influence which coming from China with the artist who painted them, temporarily swept the Tosa school out of public favor and founded the great Ashikaga art of Kano. Soga Shubun, who flourished from about 1375 to 1410, was of Chinese birth, an exponent through his art of the doctrine of Zen, nature mysticism, which had for two centuries preceding turned the minds of his countrymen to the contemplation, and the Sung painters to the representation, of the beauties of nature. He became a naturalized Japanese and played an important part in the establishment of the Kano school. This pair of screens is justly "regarded by its owner as the supreme landscape masterpiece of the Ashikaga schools." Fenollosa II, 75.

1 PAINTING.
In full color on silk. The Emperor Chao-Lieh of the Shu Han Dynasty.
Chinese. T'ang Dynasty.

2 HEAD OF KWANYIN.
Black schistose rock.
Chinese. T'ang Dynasty.

3 WINE HOLDER (YU).
Bronze.
Chinese. Shang Dynasty.

4 WINE HOLDER (YU).
Bronze.
Chinese. Chou Dynasty.

5 VASE.
Chinese. Chou Dynasty.

6 PAIR OF FOUR-FOLD SCREENS.
and In ink. Landscape in snow.
14 Japanese. By Soga Shubun. fl. 1375-1410 A.D. Ashikaga Period.

7 BODHISATTVA SEATED.
Dried lacquer (*kanshitsu*).
Chinese. T'ang Dynasty.

8 BODHISATTVA STANDING ON A LOTUS.
Wood. Carved, lacquered and gilt.
Japanese. Suiko Period.

9 BODHISATTVA SEATED
Wood. Carved, lacquered and gilt.
Japanese. Tempyo Period.

10 PAIR OF SIX-FOLD SCREENS.
and In color on gold. Landscape: Yoshino Valley in Cherry-
11 blossom time.
Japanese. Tosa school. Late Ashikaga Period.

12 KWANYIN SEATED.
Marble.
Chinese. T'ang Dynasty.

13 DEMON OR GUARDIAN.
Black schistose rock. Human body and lion's head.
Chinese. From Honan. Wei Dynasty.

15 BUST.
Marble. Fragment of a statue. Said to be the portrait of a princess.
Egyptian.

16 and 17 HAWKS.
Black basalt. Sacred to Ra, the god of the sun. These have lost the crowns of Upper and Lower Egypt which at one time they must have worn.
Egyptian.

18 PAINTING.
In ink on silk. Mountainous landscape. By Ching-Hao.
Chinese. The Five Dynasties.

GALLERY XI—THE W.S. and H.B. SPAULDING COLLECTION OF SURIMONO

THESE were a class of prints made for special occasions, somewhat as our Christmas cards are. The greatest of the Ukiyoyé artists were employed to make those which were used by the noble and wealthy to commemorate festive occasions, when they were presented to the guests as souvenirs. Such surimono were never reprinted, and to keep them select no more impressions were made of them than were absolutely needed. This would account for the extreme scarcity of such a series as these twelve of Hiroshigé, which are the rarest and most highly prized of all his works. A few single examples are to be found in collections here and there, but Mr. Spaulding's is the only complete series known to exist.

Hiroshigé Utagawa, of the Ando family, was born in 1797. He became a pupil of Toyohiro, from whose name, as was customary when a pupil had proved himself worthy, he was allowed to take a syllable in composing his own professional name, Hiroshigé.

When he was about twenty-six years old he was sent by the Yedo government to Kyoto in the suite of an envoy to the Emperor to make a painting of the ceremony of his presentation, and as a result of the journey published his famous Fifty-three Scenes on the Tokaido, the great highway which connects Yedo and Kyoto.

This constituted a new departure in Ukiyoyé (although possibly Hokusai had begun landscape work before this), and rapidly became very popular, the Tokaido being reprinted times without number.

He traveled much in search of subjects, and his scenes along the Kisokaido, Hundred Views in Yedo, Views of Mount Fuji, and many other prints testify to his industry and genius. He died in 1858.

The other fourteen surimono which through Mr. Spaulding's kindness we are enabled to include in our Inaugural Exhibition are by

Hokusai, born 1760. Died 1840.
Shunman, flourished 1780-1800.
Hokkei, born 1780. Died 1858.
Seiko, flourished 1795.
Shinsai, flourished 1810.
Gakutei, flourished 1820.

1 The Poetess Ono-no-Komachi. Hokusai. Signed, Taito, a name used by the artist between 1810 and 1820.

2 The Mouth of the Naka river. Hiroshigé.

3 Poet on the Seashore. Hokkei.

4 The Village of Matsudo. Hiroshigé.

5 Poet. Hokkei.

6 A Snowy Morning at Susaki. Hiroshigé.

7 Poet. Hokkei.

8 Azuma Grove. Hiroshigé.

9 Nō Dancer. Hokkei.

10 Takata Racetrack and Archery range. Hiroshigé.

11 Cherry-blossoms and Pine cones. Shunman.

12 The Sea Beach at Gyotoku. Hiroshigé.

13 Yuhi Hill. Hiroshigé.

14 Peonies and Iris. Shunman.

15 Gotenyama. Hiroshigé.

16 Bugaku Dancer. Hokkei.

17 Koganei. Hiroshigé.

18 Tortoises and Teabowl. Gakutei.

19 The Garden at Oji. Hiroshigé.

20 Quail in a cage and Narcissus flowers. Shinsai.

21 Maple Trees at Kaianji. Hiroshigé.

22 Broom, Fish's head and Holly sprig. Shunman.

23 The Village of Tamagawa. Hiroshigé.

24 Fish and Plum-blossoms. Gakutei Harunobu.

25 Geisha in Spring. Double print. Hokkei.

26 The Emperor Genso and the Fairy Queen. Double print. Seiko.

27 STATUE OF AMIDA: THE BUDDHA.
On a lotus pedestal. Wood, lacquered and gilt.
Late Tokugawa Period.
Gift of Mr. D. J. R. Ushikubo.

28 HEAD DRESS FOR THE NŌ DANCE.
Blue brocade.
The Worcester R. Warner Collection.

29 TEMPLE ORNAMENT (KENMAN)
Tokugawa Period.
Lent by Mr. T. Kuroda.

30 TEMPLE ORNAMENT (KENMAN)
Tokugawa Period.
Lent by Mr. T. Kuroda.

31 SCREEN (RAMMA)
Fragment. Wood. Carved.
Kamakura Period.
Lent by Mr. J. Templeman Coolidge.

GALLERY XII—THE ART OF THE NEARER EAST

NEAR EASTERN ART is a cumbrous term and it would be well if we replaced it by "Saracenic," meaning Eastern, which was the name applied by the Crusaders to the peoples, irrespective of their race, by whom they found themselves opposed in the Holy Land. For we mean by the phrase an art which, originating in the East, whether it be Indian or Persian, Syrian, Egyptian or Turkish, or even certain phases of Spanish, Portuguese and southern Italian, is unmistakable and distinct from other types of design wherever it appears.

Its origins are as mixed as the races which produced it, but in its most typical manifestations it would seem to have originated in Egypt about the time of the Mahomedan conquest and almost simultaneously in Eastern Syria and north Persia, both of which were famous centers of pottery making from the Ninth century onward. Pottery is the form in which we first encounter the art of this new school. Besides pottery, the Saracens accomplished metal work of extreme delicacy, they were skilled in glass making and enameling; miniature painting was also one of their great arts, but above all they excelled in weaving.

From the Fifteenth century the style deeply affected the nascent art of the Renaissance, particularly in the matter of the design of textiles, which are often hard to distinguish from the oriental originals.

The precepts of the Koran forbade the representation of the human figure, and in the stricter interpretation, of any living creature. The limitation so imposed produced a rich variety of geometric and floral motives which have received the name of Arabesque. As another consequence of this prohibition, the Mahomedans devoted greater attention to color, in which they excelled. As a result of schisms in the Mahomedan faith, at least one sect, if not more, chose to disregard these doctrines, with the fortunate result that the Persians, the most gifted artistically of all these peoples, introduced human and animal life into their designs in the happiest manner.

Persian art may be regarded as perhaps the highest manifestation of Decorative Art the world has ever seen; instead of spending their energies in painting pictures and carving statues, most of which work is of doubtful value at best, they devoted themselves to making every object they used also an object of the greatest beauty, surely the loftiest ideal any artist can set before himself.

1 CARPET.
Silk. One of the famous set from the Mosque of Ardebil. From the Yerkes Collection.
Persian. XVI Century.
Lent by the Messrs. Duveen.

2 EWER.
Brass. Twelve-sided, hammered and engraved. Lions in relief on the neck and spout. Decoration, engraved and inlaid with silver, consists of panels filled with animals and a band of Cufic (above) and Naskhy (below) inscriptions.
Persian. Hamadan. XII Century.
Lent by Mr. H. Kevorkian.

3 PAIR OF DOORS.
Wood, carved. Decorated with a pair of niches ornamented with arabesques and scrolls. From a shrine at Kirman.
Persian. XIII Century.
Lent by Mr. H. Kevorkian.

4 BOWL.
Pottery. Turquoise. Fluted outside.
Sultanabad. XIII Century.
Lent by Mr. H. Kevorkian.

5 PITCHER.
Pottery. Lapis-lazuli, floral scrolls in lustre overglaze.
Rhages. XII Century.
Lent by Mr. H. Kevorkian.

6 VASE.
Pottery. Melon-shaped body, cylindrical neck, flaring lip. Lapis-lazuli.
Rhages. XII Century.
Lent by Mr. H. Kevorkian.

7 PITCHER.
Pottery. Melon-shaped. Sapphire blue, floral scrolls in lustre overglaze.
Rhages. XII Century.
Lent by Mr. H. Kevorkian.

8 BOWL.
Pottery. Turquoise blue. Band of inscription relief round outside.
Rhages or Sultanabad. XIII Century.
The John Huntington Collection.

9 PITCHER.
Pottery. Lustred, ivory ground, with cartouches containing birds and floral scrolls. Inside sapphire blue.
Lustre ware is assumed to be of Egyptian origin; that is to say, the earliest examples known have been found at Fostat (Old Cairo) founded by the Mahomedan conquerors in 641 A.D. It is supposed that the art was carried thence to Persia. Several of these pieces are ascribed to the XIII Century.
Rhages. XII Century.
Lent by Mr. H. Kevorkian.

10 CUP.
Pottery. Ivory-white glaze decorated with figures in panels in many-colored enamels.
Rhages. XII to XIII Century.
Lent by Mr. Dikran G. Kelekian.

11 STAR TILE.
Pottery. Lustred; blue, green and gold. Two figures. Border of inscriptions.
Persian. XIV Century.
The John Huntington Collection.

12 BOWL.
Pottery. Slightly fluted outside. Celadon glaze.
Persian. XIV Century.
The John Huntington Collection.

13 PITCHER.
Pottery. Very thin and light in weight. Unglazed, or else the glaze has perished through long burial.
Excavated at Rhages. XI or XII Century.
The Worcester R. Warner Collection.

14 PITCHER.
Pottery. Very thin and light in weight. Unglazed, or else the glaze has perished through long burial.
Excavated at Rhages. XI or XII Century.
The Worcester R. Warner Collection.

15 PITCHER.
Pottery. Very thin and light in weight. Unglazed, or else the glaze has perished through long burial.
Excavated at Rhages. XI or XII Century.
The Worcester R. Warner Collection.

16 BOWL.
Pottery. Turquoise blue. Arabesques and Cufic inscriptions in red enamel and gold overglaze.
Rhages. XII Century.
Lent by Mr. H. Kevorkian.

17 VASE.
Pottery. Gourd-shaped with slender neck. Lapis-lazuli. Geometric and floral patterns in red and white enamel and gold over the glaze.
Rhages. XII Century.
Lent by Mr. H. Kevorkian.

18 BOWL.
Pottery. Ivory ground. Rabbit in centre, surrounded by radiating compartments, filled with floral decorations.
Sultanabad. XIII Century.
Lent by Mr. H. Kevorkian.

19 BOWL.
Pottery. Design of flowers and birds in relief; background of grey-black, outside band of blue, under the glaze.
Sultanabad. XIII Century.
The John Huntington Collection.

20 PLATE.
Pottery. Ivory ground, bird in the centre, borders in blue and black; all under glaze.
Sultanabad. XIII Century.
Lent by Mr. H. Kevorkian.

21 PLATE.
Pottery. Characteristic floral decoration in red, green and blue; traces of subsequent gilding.
Rhodian. XVII Century.
The John Huntington Collection.

22 MELON-SHAPED BOWL.
Pottery. Deep blue glaze, highly iridescent.
Rakka. XIII Century.
The John Huntington Collection.

23 PLATE.
Pottery. Decorated with a woman's head, a bird and flowers in colors under and over glaze.
Koubatcha. XV Century.
Lent by Mr. Dikran G. Kelekian.

24 BOWL.
Pottery. Decorated in black and dark blue; all under turquoise glaze.
Rhages. XIII Century.
The John Huntington Collection.

25 BOWL.
Pottery. Lustre ware. Decorated with concentric bands of ornament and inscriptions.
Rhages. XIII Century.
The John Huntington Collection.

26 STAR TILE.
Pottery. Lustred. Two storks affrontés.
Veramin. XII Century.
Lent by Mr. H. Kevorkian.

27 PLATE.
Pottery. Lustre ware. Blue and gold. Two figures in the centre; concentric bands of ornaments and inscription.
Rhages. XIII Century.
The John Huntington Collection.

28 TILE.
Pottery. Turquoise blue. Fragment of an inscription in relief.
Sultanabad. XIII Century.
The John Huntington Collection.

29 BOTTLE.
Pottery. Pale gold lustre. Decorated with figures and scroll patterns. Inscription round base.
Rhages. XVII Century.
Lent by Mr. Dikran G. Kelekian.

30 "HUNTING CARPET"
So-called from its subject. Silk. From the Hampden-Robb Collection.
Persian. XVI Century.
Lent by the Messrs. Duveen.

31 PAIR OF DOORS.
Wood, covered with gesso and gilt.
Saracenic; perhaps Hispano-Moresque. XIII or XIV Century.
The John Huntington Collection.

32 HANGING.
Silk. Apricot ground; within an ornamental border are two pavilions in each of which hangs a mosque lamp.
Turkish.
Gift of Mr. and Mrs. J. Homer Wade.

33 DISH.
Pottery. Gold lustre. Decorated with figures in center surrounded by conventional scrolls with birds. Double border of inscriptions.
Rhages.
Lent by Mr. Dikran G. Kelekian.

34 JAR WITH FOUR HANDLES.
Pottery. Deep turquoise glaze, highly iridescent.
Sultanabad. XIII Century.
The John Huntington Collection.

35 LINEN GAUZE SCARF.
Embroidered with colored silks and gold.
Rhodian.
Gift of Mr. and Mrs. J. Homer Wade.

36 CARPET.
Ispahan. XVI Century.
Lent by Mr. Dikran G. Kelekian.

37 BOX.
Pottery. Relief decorations suggest metal corners and reenforcement. Cover missing. Turquoise glaze.
Rakka. XIII Century.
The John Huntington Collection.

38 LINEN GAUZE SCARF.
Embroidered with colored silks and gold.
Rhodian.
Gift of Mr. and Mrs. J. Homer Wade.

39 DISH.
Pottery. Bold decoration in aubergine and blue on a pale turquoise ground.
Bokhara. XVII Century.
The John Huntington Collection.

40 TILE.
Pottery. Fragment of an inscription, with an ornamental background in red, yellow and green on a blue ground.
The XVI Century was the golden age of Persian art.
Persian. XVI Century.
The John Huntington Collection.

41 DISH.
Pottery. Sketchy decoration of floral scrolls in dark green, under turquoise glaze.
The potteries of Koubatcha in Daghestan were in all probability founded by Persian refugee workmen.
Koubatcha. XVI Century.
The John Huntington Collection.

42 BOWL.
Pottery. Turquoise. Decorated in blue under a bright turquoise glaze.
Koubatcha. XVI Century.
Lent by Mr. Dikran G. Kelekian.

43 JAR.
Pottery. A frieze of animals in relief round shoulder. Grey-green vitreous glaze, stopping at one-third of height from bottom.
Sultanabad. XIII Century.
The John Huntington Collection.

44 PITCHER.
Pottery. Decorated with an ogival design in blue and yellow on a cream-colored ground. Inside blue.
Persian.
The John Huntington Collection.

45 BOWL.
Pottery. Grey, decorated with blue and black under a transparent glaze now almost concealed by brilliant iridescence.
Sultanabad. XII Century.
Lent by Mr. Dikran G. Kelekian.

46 JAR.
Pottery. Dark green decoration, with reserves under turquoise blue glaze, now almost totally obscured by iridescence.
Rakka. XII Century.
The John Huntington Collection.

47 JAR.
Pottery. Grey glaze. Decorated with relief. Inscription in white on blue ground.
Sultanabad. XII Century.
Lent by Mr. Dikran G. Kelekian.

48 BOTTLE.
Pottery. Lustre ware. Decorated in relief and color. Much repaired.
Rhages. XIII Century.
The John Huntington Collection.

49 BOWL.
Pottery. Cream-color. Deep blue lip and spot in centre. Border of pierced ornament, which is filled by the transparent glaze.
This technique may have suggested the famous Chinese *grain-de-riz* porcelain of later times.
Rhages. XIII Century.
The John Huntington Collection.

50 TILE.
Pottery. Lustre ware. Gold and blue. Man and antelope in relief.
Rhages. XIII Century.
The John Huntington Collection.

51 STAR TILE.
Pottery. Flower sprays in relief, white on blue ground.
Sultanabad. XIII Century.
The John Huntington Collection.

52 BOWL.
Pottery. Turquoise, decorated with Cufic inscription and radiating lines in black under turquoise glaze.
Sultanabad. XIII Century.
Lent by Mr. H. Kevorkian.

53 EWER.
Pottery. Covered with diamond-shaped bosses arranged vertically. Decorated in colored enamels and gold on a lustreless turquoise glaze.
Excavated at Rhages. XI Century.
Lent by Mr. H. Kevorkian.

54 PLATE.
Pottery. Ivory ground, centre medallion and border of Cufic inscription in blue and black under glaze.
Rhages. XII Century.
Lent by Mr. H. Kevorkian.

55 DISH.
Pottery. Fragmentary. Grey-white with blue, green and yellow rosette in centre and splashes of green glaze round edge.
Excavated at Rhages. IX Century.
The Worcester R. Warner Collection.

56 BOWL.
Pottery. Yellow and green glaze. Decorated with a rudely incised scroll and an anthemion inside.
Excavated at Rhages. IX Century.
The Worcester R. Warner Collection.
Exhibited in Gallery XIII Chinese Art, No. 11.

These two pieces are remarkable and unique in America. Their extraordinary similarity to the T'ang pottery of China would suggest that the one had influenced the other. That this was the case is rendered probable by the discovery at Samara, not far from Rhages, of undoubted pieces of T'ang pottery which had been used as examples for imitation by the local potters of the IX Century, at which time the town is known to have been destroyed.

57 BOTTLE.
Pottery. Broken. Lapis-lazuli glaze.
Rhages. XIII Century.
The John Huntington Collection.

58 BOWL.
Pottery. Ornament, lotus-like petals in reserve on a black ground, under a turquoise blue glaze, which colors the reserved lines.
Rhages. XIII Century.
The John Huntington Collection.

59 STAR TILE.
Pottery. Lustred; blue and gold. Border of inscriptions.
Persian. XIV Century.
The John Huntington Collection

60 OIL CUP FROM A MOSQUE LAMP.
Glass, enameled in colors with seated figure, vines, etc. A wide band of inscription round rim.
Egypt. Arab work.
Lent by Mr. Dikran G. Kelekian.

61 FOUR TILES.
Pottery. Decorated with a pattern of lobed circles, enclosing and surrounded by floral patterns in blue, purple and green.
Damascus. XVII Century.
The John Huntington Collection.

62 TWO TILES.
Pottery. Figures of two men in red, blue, green and aubergine on a yellow ground.
Persian. Time of Shah Abbas. 1555—1628 A.D.
The John Huntington Collection.

63 DISH.
Pottery. Decorated with floral patterns in blue, green and purple.
Damascus.
Lent by Mr. Dikran G. Kelekian.

64 BOX.
Brass. Cylindrical, with ring at the top for suspension. Decorated with arabesques and inscriptions.
Saracenic. Arab.
The John Huntington Collection.

65 BOWL.
Pottery. Decorated with figures and inscriptions in blue, black and white over robin's-egg-blue glaze.
Rhages. XIII Century.
The John Huntington Collection.

66 BOWL.
Pottery. Lustre ware.
From Fostat in Egypt.
The John Huntington Collection.

67 CARVED PANEL.
Wood. Has been lacquered and gilded. Buddhist Divinities in niches and recesses among lotus rinceaux.
Indian. Uncertain date.
Lent by Mr. Hervey E. Wetzel.

68 PANELS.
Teak. Carved and pierced.
Indian.
Lent by Mr. Lockwood De Forest.

69 PAINTING.
Portrait of Tahmasp I, Shah of Persia. b. 1514. Ascended throne 1524. d. 1576.
Persian; in the style of Behzad. About 1575.
The Worcester R. Warner Collection.

70 PAINTING.
A lady in a garden. The treatment of the flowers suggests that on Rhodian pottery.
Persian painting, so far as known to us, began in the XIII Century. It received a great impulse, probably under Chinese influences, at the time of the conquest of Persia by the Mongols in 1258. It reached its zenith in the XV Century. Behzad, the greatest master of the school, was born about 1460, and died in 1525. His fame reached Constantinople, and had a great influence on the Venetian, Gentile Bellini.
Persian. By Abdallah, of the school of Usted Mahmud. About 1620.
Lent by Mr. I. Schweiger.

71 PAINTING.
Shaikh A'ou-'Ali Qalandar. A Mahomedan saint born at Iraq. Went to India, lived and died in 1324 at Panipat. Imaginary portrait.
Persian. Bokhara School. About 1570.
Lent by Mr. I. Schweiger.

72 PAINTING.
The Emperor Baber, first Mogul Emperor of India, at a repast. B. 1483. Ascended throne 1526. d. 1530. Not from life, but perhaps from a life portrait.
The art of painting was carried to India from Persia, in 1526, by the Mogul conquerors. It did not begin to assert its individuality until the reign of Baber's grandson, Akbar, 1550-1605. The art of portraiture, in which it chiefly excelled, became fashionable at the courts of Jehangir and Shah Jehan, Akbar's son and grandson, 1605-1658, from which period the finest works date.
Indian. Mogul School about 1650.
Lent by Mr. I. Schweiger.

73 PAINTING.
Portrait of Prince Murad Baksh, youngest son of Shah Jehan. d. 1662.
Indian. Mogul School. XVII Century.
The Worcester R. Warner Collection.

74 PAINTING.
Portrait of the Emperor Shah Jehan on horseback.
Indian. Mogul School. Late XVII Century.
The Worcester R. Warner Collection.

75 PAINTING.
Portrait of Mirza Muizz, a Persian who held high office under the Emperor Aurungzebe. 1659-1707.
Indian. Mogul School. Late XVII Century.
The Worcester R. Warner Collection.

76 PAINTING.
Portrait of Nawab Asad Khan. d. 1717. Prime minister of the Emperor Bahadur Shah I. 1707-1712.
Indian. Mogul School. Late XVII or early XVIII Century.
Lent by Mr. I. Schweiger.

77 PAINTING.
Landscape, with a man on horseback hunting a deer; another on a camel is playing a harp.
Persian.
The John Huntington Collection.

78 PAINTING.
Leaf from a MS. with the same figure on both sides, a bearded man holding a large serpent.
Persian. XIV Century
Lent by Mr. Hervey E. Wetzel.

79 PAINTING.
Warriors on horseback and afoot, in a landscape.
Persian. XV Century.
Lent by Mr. Hervey E. Wetzel.

80 PAINTING.
Portrait of Raad Andaz Khan, Subadar of Kabul.
Indian. Mogul School. Early XVIII Century.
Lent by Mr. I. Schweiger.

81 PAINTING.
Portrait of the Emperor Alamgir II; Aziz-uddin, son of Jahander Shah. b. 1688. Ascended throne 1754. d. 1759.
Indian. Mogul School. About 1755.
Lent by Mr. I. Schweiger.

82 BOOK.
Illuminated title-page. Cut leather binding, colored and gilt.
Persian.
Lent by Mr. Hervey E. Wetzel.

83 BOOK.
Illuminated title-page. European binding.
Persian.
Lent by Mr. Hervey E. Wetzel.

84 BOOK.
Illuminated title-page and illustration. Cut leather binding.
Persian.
Lent by Mr. Hervey E. Wetzel.

85 BOOK.
Illuminated page. Cut leather binding.
Lent by Mr. Hervey E. Wetzel.

86 SILK BROCADE.
On a sapphire blue ground a pattern of tulips and leaves in apricot and gold.
Persian.
Gift of Mr. and Mrs. J. Homer Wade.

87 LINEN SQUARE.
Embroidered with silk.
Persian.
Gift of Mr. and Mrs. J. Homer Wade.

88 SILK BROCADE.
A pattern of conventionalized tulips in gold on a crimson ground.
Persian.
The John Huntington Collection.

89 LINEN COVERLET OR HANGING.
Embroidered with silk.
Turkish or Central Asian.
Gift of Mr. and Mrs. J. Homer Wade.

90 SILK AND GOLD GAUZE IN SQUARE.
Red tone.
Persian.
Gift of Mr. and Mrs. J. Homer Wade.

91 GREEN GAUZE SCARF.
Bordered and striped with gold and red.
Persian.
Gift of Mr. and Mrs. J. Homer Wade.

92 LINEN COVERLET OR HANGING.
Embroidered with coral red silk.
Gift of Mr. and Mrs. J. Homer Wade.

93 CLOTH-OF-GOLD SCARF.
Patterns of flowers in colored silks.
Persian.
Gift of Mr. and Mrs. J. Homer Wade.

94 GREEN SILK, GOLD AND SILVER SCARF.
Pattern of flowers.
Persian.
Gift of Mr. and Mrs. J. Homer Wade.

95 PURPLE GAUZE SQUARE.
Gold and silver patterns.
Indian.
Gift of Mr. and Mrs. J. Homer Wade.

96 CLOTH-OF-SILVER SCARF.
Grey and coral ground, striped and bordered with flower patterns.
Persian.
Gift of Mr. and Mrs. J. Homer Wade.

97 SILK GAUZE.
Crimson, with a barred pattern in gold and colors. Mounted and bordered with gold gauze.
Indian.
Gift of Mr. and Mrs. J. Homer Wade.

98 MAN'S SHIRT.
Green silk, embroidered with steel spangles and colored silks. Kutch work.
Indian.
Gift of Mr. and Mrs. J. Homer Wade.

99 MAN'S SHIRT.
Tawny yellow silk, embroidered with steel spangles and colored silks. Kutch work.
Indian.
Gift of Mr. and Mrs. J. Homer Wade.

100 FRAGMENTS OF A CASHMERE SHAWL.
Made up into a prayer rug.
Persian.
The John Huntington Collection.

101 SQUARE OF CLOTH-OF-GOLD.
Silk, with borders of floral patterns.
Persian. XVI Century.
The John Huntington Collection.

102 SILK BROCADE.
Crimson centre with blue and white border. Decorated with arabesques and inscriptions.
Saracenic. XV Century.
Lent by Mrs. Chauncey J. Blair.

103 SILK BROCADE.
On a crimson ground large isolated ogees of ink-purple filled with flowers in white, pale green, crimson and silver thread.
Turkish. XVI Century.
Lent by Mrs. Chauncey J. Blair.

104 SILK BROCADE.
On a dull golden ground are figures and animals in a landscape. Polychromatic scheme.
Persian. XVI Century.
Lent by Mrs. Chauncey J. Blair.

105 GREEN SILK AND SILVER SCARF.
Stripes of pale pink and yellow.
Persian.
Gift of Mr. and Mrs. J. Homer Wade.

106 SILK BROCADE ON CLOTH-OF-GOLD.
Conventional floral pattern in green, grey, blue and crimson.
Persian.
Lent by Mrs. Chauncey J. Blair.

107 BROCADE.
Silk. Ogee pattern in silver on a black ground enclosing bunches of conventional flowers.
Persian.
The John Huntington Collection.

108 SILK AND GOLD BROCADE (KINCOB).
Crimson ground, bordered with peacocks.
Indian.
Gift of Mr. and Mrs. J. Homer Wade.

109 CASE OF ORIENTAL NATIVE JEWELRY.
Gift of Mr. and Mrs. J. Homer Wade.

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110 CARPET.
Indo-Persian. XVI Century.
Lent by Mr. Lockwood DeForest.

GALLERY XIII—CHINESE ART

IF there is one point connected with Ancient Chinese Art on which we may feel reasonably certain, it is that there is hardly one on which we are justified in being positive. From Shang bronze, which cannot be later than the Twelfth century before Christ, to Sung pottery which cannot be earlier than the Twelfth after, there is scarcely one subject upon which it is possible to be sure that our position is impregnable.

The chief of many reasons for this uncertainty would seem to lie in the reluctance of the Chinese themselves to permit anything in the way of excavation. Until this can be overcome, it must be impossible to establish a secure basis for the science of Chinese archæology. When one of the very greatest authorities on this nebulous subject has to admit that he never, in the course of many long visits to China for the purpose of archæological investigation, was able to be present at the opening of a burial place, what hope can less fortunate and erudite students have of solving these mysteries?

The origins of Chinese art are still beyond our ken. The earliest date claimed by the Chinese themselves for any works of art known to have survived to historic times, is the Shang Dynasty B.C. 1766-1123. Many bronze vessels are attributed to this era, but it is doubtful if any of them can be proved to have been made at such a remote period. When we reach the Chou Dynasty B.C. 1122-256 we find ourselves on what seems to be surer ground. If we may believe the inscriptions which a large number of these bronze vessels bear we have a standard whereby we may judge and classify uninscribed pieces.

It should be recorded that even the earliest of these objects is of workmanship so skilful as to testify to a long and still more remote past of experiment, the achievements of which are probably forever lost to us.

It may be well to remember that, besides the greater remoteness of the earliest periods of any art, as a consequence of which fewer objects of these dates are likely to have survived the tooth of time and other chances of destruction, the natural increase of population renders it probable that more actual examples of any given object are likely to have been made at a later than at an earlier date.

These remarks would seem to apply with equal cogency to objects made of jade. With the possible exception of a small quantity of pottery these two classes of works of art are all that have survived to testify to the earliest arts of China.

Of the style of the Han Dynasty B.C. 206-230 A.D., which after a brief interval of fifty years succeeded to the Chou, we are justified in judging more certainly, since many works of art of other kinds and materials besides bronze have come down to us from this era.

An immense change appears to have come over the spirit of the Chinese race in the Han Dynasty. In any case we find a great development in the arts and for the first time a great increase in production, not merely of bronze and jade, but in pottery and sculpture. Both of these newer arts are well represented in this exhibition, although the sculpture we possess is expressed through the medium of pottery ware. Sometime during this Dynasty,—or rather Dynasties, for Han was subdivided,—probably in the first century of our era, Buddhism reached China from India. So far as we may judge from existing remains it produced no great impression on the arts until about the Fifth century, when Han had passed away and a period known to historians as the Six Dynasties had succeeded. Under one of these, that of Northern Wei, 386 to 549 A.D. Buddhism would seem to have become the dominant influence in art and therefore probably in the community. Many allusions in the Chronicles reveal its growing importance before this date, and it is recorded that the persecutions of the religion, by the first king of this very Northern Wei Dynasty, drove one hundred thousand craftsmen from his kingdom to seek refuge in Korea, which would denote a large Buddhist community.

If we may trust the inscriptions on existing stele and statues, the late Fifth and early Sixth centuries should supply us with an art which exhibits a well formed style of Chinese Buddhist sculpture. Despite their dependence, canonically, on the teachings of the Indian missionaries, the artists retained their Chinese method of representing sacred subjects and personages; even, as by degrees, the insistence of the priests compelled a more rigid conformity with the scriptures in the case of the Buddha and his "canonized" attendants, on the lay side of art as we may call it, in processions, or groups of donors and representations of events in the life of the Buddha himself,—they remained true to their national methods. This is also true of Taoist sculpture.

The great monument of the art of these times is the sculptured decoration of the cave temples of Lûng-men in Honan. As these can be dated from 500 A.D. onward, they provide us with standards for the measurement of the numerous works of sculpture, which have survived to adorn our collections.

The empire was again consolidated under the Sui Dynasty 581 to 617 A.D., which however was shortlived, and was succeeded in 618 by the great house of T'ang, which held sway for three hundred years. This was perhaps the first great and probably the greatest epoch of Chinese art. In an empire which covered the greater part of Asia, east of the Caspian and north of the Himalayas, and held diplomatic relations with the Byzantine emperors and the rulers of India, every foreign influence of the day must have been felt. As a consequence we find a great cosmopolitan art, which has only here and there been analyzed and in which new discoveries are almost daily revealing new surprises. We have yet to learn whether China originated or borrowed numerous motives common to the arts of T'ang and to those of the countries to the west and south. Painting, sculpture, the arts of the metal worker, the weaver and the potter all produced work of the utmost beauty and technical skill. Indeed, it is credible that in no field, except that of porcelain making, did China again surpass the achievements of this golden age. Probably because more of it has survived to our day, the painting and the pottery of the Sung Dynasty, 960 to 1279 A.D., would seem to rank higher than the production of the same arts under T'ang; indeed nothing, that has so far come to light, would justify us in believing that any pottery in the world is so fine as that of Sung.

The next Dynasty of Yuan 1280 to 1367, saw the beginning of the end. China fell beneath a foreign yoke, that of the Mongols, who in the Thirteenth century changed the mastership of a great part of the civilized world. They were succeeded in 1368 by a native Dynasty, the Ming, under whom the art of porcelain making took its first strides towards the prominence it assumed in the following Ts'ing or Manchu Dynasty. This art reached its apogee under the emperors K'ang-hsi and his grandson, Ch'ien-lung, from which time most of the treasures of our collections date.

DATES OF THE CHIEF DYNASTIES OF CHINA.

Hsia	2205	B. C. to	1767	B.C.
Shang	1766		1123	
Chou	1122		256	
Ch'in	255		207	
Han	206		220	A.D.
The Six Dynasties	220	A.D.	587	
Northern Wei	386		549	
.....	...		...	
Sui	581		617	
T'ang	618		906	
.....	...		...	
Sung	960		1279	
Yüan	1280		1367	
Ming	1368		1643	

Including the reigns of:
Hsüan-tê 1426-1435
Ching-t'ai 1450-1456
Chia-ching 1522-1566

Ch'ing	1644		1911	

Including the reigns of:
K'ang-hsi 1662-1722
Yung-chêng 1723-1735
Ch'ien-lung 1736-1795
Chia-ch'ing 1796-1820

1 VOTIVE STELE.
Marble. Kwanyin seated, surrounded by other Bodhisattva. Above is his Dhyani Buddha, surrounded by angels, with a pagoda guarded by dragons. Below are three Bodhisattva and two human-headed birds.
North Wei Dynasty. Dated 440 A.D.
Gift of Mr. and Mrs. Ralph King.

2 PAINTING.
In ink on silk. Mountains in Snow.
Li chen. Sung Dynasty.
Lent by Mr. Loo Ching Tai.

3 SACRIFICIAL RICE VESSEL (TOU).
Bronze. With a cover. Covered with ornament in low relief.
Han Dynasty.
The John Huntington Collection.

4 HORSE AND RIDER.
Pottery. A woman. Traces of vermillion paint. These figures were placed in the grave to attend the deceased.
T'ang Dynasty.
The John Huntington Collection.

5 CAMEL.
Pottery. With saddle bags, ornamented with head of Tao-t'ieh monster. Traces of vermillion and black paint.
T'ang Dynasty.
The John Huntington Collection.

6 ARMED FIGURE.
Pottery. Traces of vermillion, black and green paint on upper portion. Possibly representing Tamonten, one of the four guardians of the universe.
T'ang Dynasty.
The John Huntington Collection.

7 MATRIX.
Terra-cotta. For making moulds; probably for casting bronze placques. A bull.
Uncertain date.
Lent by Mr. Loo Ching Tai.

8 ARMED FIGURE.
Pottery. Traces of vermillion paint. These figures were placed in graves to guard the occupant.
T'ang Dynasty.
The John Huntington Collection.

9 "GRANARY" JAR.
Pottery. Green iridescent glaze.
Han Dynasty.
The John Huntington Collection.

10 FIGURINE.
Pottery. Woman. Glazed with brown on dress and green on scarf.
T'ang Dynasty.
The John Huntington Collection.

11 BOWL.
Pottery. From Rhages. Described under No. 56 in Gallery XII, Near Eastern Art.

12 FIGURINE.
Pottery. Woman.
T'ang Dynasty.
The John Huntington Collection.

13 MATRIX.
Terra-cotta. For making moulds; probably for casting bronze placques. A camel.
Uncertain date.
Lent by Mr. Loo Ching Tai.

14 SACRIFICIAL TRIPOD VESSEL (TING).
Bronze. Band of ornament round upper part.
Sung Dynasty.
The John Huntington Collection.

15 HORSE.
Pottery. From Honan. Glazed yellow and green.
T'ang Dynasty.
Gift of Mr. and Mrs. Ralph King.

16 WATER BOTTLE.
Bronze. With bird's head cover.
T'sin Dynasty.
Lent by Messrs. Yamanaka and Company.

17 T'SUNG.
Jade. A hollow tube surrounded by a cube, representing Earth. In Han times she was hymned as the "Fertile Mother."
The John Huntington Collection.

18 T'SUNG.
Jade. A hollow tube surrounded by a cube, representing Earth.
The John Huntington Collection.

19 VASE.
With cover. Bronze. Inlaid partly with gold, partly with a composition.
Later Han Dynasty. I or II Century A.D.
Lent by M. Paul Mallon.

20 MONSTER.
Probably the T'u Kuei or Earth Spirit. Pottery. Glazed yellow, white and green. Head and face unglazed.
T'ang Dynasty.
Lent by M. Paul Mallon.

21 FIGURINE.
Pottery. Woman. Face glazed. Traces of vermillion paint on dress.
T'ang Dynasty.
The John Huntington Collection.

22 FIGURINE.
Pottery. Woman. Glazed; green and yellow.
T'ang Dynasty.
The John Huntington Collection.

23 JAR.
Pottery. Green glaze.
Han Dynasty.
Gift of Mr. and Mrs. Ralph King.

24 SACRIFICIAL VESSEL (TOU).
Bronze.
Chou Dynasty.
Lent by Messrs. Yamanaka and Company.

25 JAR.
Pottery. Green glaze.
Han Dynasty.
Lent by Mr. T. Kuroda.

26 JAR.
Pottery. Decorated with ridges in low relief. Blue-green glaze.
Han Dynasty.
Gift of Mr. and Mrs. Ralph King.

27 BELL.
Bronze. The traveling bell of the Great Prince of Chou.
Chou Dynasty.
Lent by Messrs. Yamanaka and Company.

28 JAR.
Pottery. Blue-green glaze.
Han Dynasty.
Gift of Mr. and Mrs. Ralph King.

29 RUBBING FROM A BAS-RELIEF OF THE T'ANG DYNASTY.
Carved on the rock wall of one of the Cave Temples, Ping Yung Tung at Lûng-men, in Honan. A cortège of Imperial devotees, possibly the founder of the Temple, his family and court.
Gift of Messrs. Yamanaka and Company.

30 RUBBING FROM A BAS-RELIEF OF THE T'ANG DYNASTY.
Carved on the rock of one of the Cave Temples, Ping Yung Tung at Lûng-men, in Honan. A cortège of Imperial devotees, possibly the founder of the Temple, his family and court.
Gift of Messrs. Yamanaka and Company.

31 STATUE OF KWANYIN.
Schistose rock. From Lûng-men.
Six Dynasties.
Lent by Mr. Grenville L. Winthrop.

32 STATUE OF KWANYIN.
Standing on a lotus. Marble. In his tiara are seated figures of the five Dhyani Buddhas. He carries in his right hand a vessel containing the water of Life. The tiara, the treatment of the hair, and the abundance and character of his jewels denote a strong Indian (Gupta) influence.
T'ang Dynasty.
Gift of Mr. and Mrs. Ralph King.

33 STATUE OF THE BUDDHA O-MI'TO-FO.
Seated, in the attitude of contemplation. White marble.
T'ang Dynasty.
The Worcester R. Warner Collection.

34 PAINTING.
Mandara, or Buddhist Pantheon. Full color.
Sino-Tibetan. Early XVIII Century.
Gift of Mr. Howard P. Eells.

35 STATUE OF O-MI'TO-FO.
Marble.
T'ang Dynasty.
Lent by Mr. Loo Ching Tai.

36 STATUE OF KWANYIN.
Stone.
North Wei Dynasty.
Lent by Messrs. Yamanaka and Company.

37 PILASTER.
Hollow tile. Rounded shaft, capital and base identical. Ornamented in low relief with decorative motives; on each side, in a panel, is stamped the figure of a man holding a halberd.
Later Han Dynasty. II Century A.D.
Gift of Mr. and Mrs. Ralph King.

38 SACRIFICIAL VESSEL (TSUN).
Bronze. Inlaid with gold and silver.
Sung Dynasty or later.
The John Huntington Collection.

39 HEAD OF A BODHISATTVA.
Life size. Black schistose rock.
North Wei Dynasty. V Century.
Gift of Mr. and Mrs. Ralph King.

40 LOHAN.
Terra-cotta. Glazed green, yellow and white.
T'ang Dynasty.
Lent by Mr. Loo Ching Tai.

41 TAPESTRY.
The Birthday Festival of the Emperor Ch'ien-lung. Chinese tapestry is so rare that this piece is almost unique. It was made as a present for Louis XV of France who had sent some Gobelins tapestries to the Chinese Emperor. The border is a copy of those of the French set, but the remainder is purely Chinese. The number of stitches to the square inch is extraordinarily high, ranging from 700 to 1100, and the technique a remarkably skilful imitation of the Gobelins. It is not known why the gift was never sent, but the tapestry remained in the Palace at Jehol until it was stolen a few years ago.
Chinese. XVIII Century.
Lent by Mr. John L. Severance.

42 HEAD OF A BODHISATTVA.
Schistose rock. From Lûng-men.
T'ang Dynasty.
Lent by Mr. Grenville L. Winthrop.

43 VASE.
Pottery. Ting type. Decorated with peonies, pheasants, etc., in low relief under a transparent glaze and cream-white slip.
Ming Dynasty.
Gift of Mr. and Mrs. Ralph King.

44 PAIR OF BOTTLES.
and Coral red porcelain.
60 Ch'ien-lung Period.
Lent by Mr. Loo Ching Tai.

45 VASE.
Porcelain. Celadon. Engraved under glaze.
K'ang-hsi Period.
Lent by the Messrs. Duveen.

46 GINGER JAR.
Porcelain. Blue and white.
K'ang-hsi Period.
Lent by Miss Mary C. Sears and Miss Agnes St. John.

47 BOX.
Pottery. Blueish-white glaze.
Korean.
Lent by Mr. T. Kuroda.

48 JAR.
Pottery. Kuang Tung ware. Decorated with peony scrolls in relief. Blue-white glaze.
Gift of Mr. and Mrs. Ralph King.

49 BOTTLE.
Porcelain. Blueish celadon, crackled. Lang-yao.
Ch'ien-lung Period.
Lent by the Messrs. Duveen.

50 BOWL.
Pottery. Melon-shaped. Transparent glaze over cream-colored slip.
Sung Dynasty.
Lent by Mr. Langdon Warner.

51 WRITER'S SCREEN.
Porcelain. Famille verte.
K'ang-hsi Period.
From the J. P. Morgan Collection.
Lent by the Messrs. Duveen.

52 BOTTLE.
Porcelain. Powder-blue with white reserves filled with enamel decoration in colors.
K'ang-hsi Period.
From the J. P. Morgan Collection.
Lent by the Messrs. Duveen.

53 TRUMPET-SHAPED VASE.
Porcelain. Palmettes incised under turquoise glaze.
From the J. P. Morgan Collection.
Lent by the Messrs. Duveen.

54 VASE.
Porcelain. Sang-de-bœuf. Celadon at base. Lang-yao.
Late Ming or Early C'hing Dynasty.
Lent by the Messrs. Duveen.

55 BOTTLE.
Porcelain. Deep blue.
Ch'ien-lung Period.
Lent by the Messrs. Duveen.

56 GINGER JAR.
Porcelain. Five colors.
K'ang-hsi Period.
Lent by Miss Mary C. Sears and Miss Agnes St. John.

57 AMPHORA-SHAPED VASE.
Porcelain. Peachblow. Marked, Ta Ch'ing K'ang-hsi nienchih.
K'ang-hsi Period.
From the J. P. Morgan Collection.
Lent by the Messrs. Duveen.

58 GINGER JAR.
Porcelain. Apple-green. Lang-yao.
XVII Century.
Lent by the Messrs. Duveen.

59 BOWL.
Porcelain. Clair-de-lune. Six-character mark.
K'ang-hsi Period.
Lent by the Messrs. Duveen.

61 JAR.
Pottery. T'zu Chou ware. Decorated with leaf scroll pattern, cut through a dark brown glaze, revealing the grey clay as a background.
Gift of Mr. and Mrs. Ralph King.

62 BOX.
Porcelain. Peachblow. Six-character mark.
K'ang-hsi Period.
Lent by the Messrs. Duveen.

63 VASE.
Porcelain. Apple-green, crackled.
Lent by the Messrs. Duveen.

64 PLATE.
Pottery. Ting ware. Decorated inside with flower patterns in low relief under a cream-white glaze.
Sung Dynasty.
The John Huntington Collection.

65 JAR AND COVER.
Porcelain. Mirror-black.
Lent by the Messrs. Duveen.

66 CYLINDRICAL POT AND COVER.
Porcelain. Powder-blue, with white reserves with flowers and ornaments in enamel colors.
K'ang-hsi Period.
From the J. P. Morgan Collection.
Lent by the Messrs. Duveen.

67 BOWL.
Pottery. Decorated inside and out with chrysanthemum designs, lightly incised under a slightly blueish celadon glaze.
Korean. Korai Period. 920-1392 A.D.
Lent by Mr. Langdon Warner.

68 SAUCER.
Pottery. Hakugorai ware. Scalloped rim and fluted sides. Transparent blueish glaze.
Korean. Korai Period. 920-1392 A.D.
Lent by Mr. Langdon Warner.

69 BOWL.
Pottery. Olive celadon glaze.
Korean. Korai Period. 920-1392 A.D.
Lent by Mr. Langdon Warner.

70 BOTTLE.
Pottery. Ting type. Transparent glaze over cream-white slip.
Yüan Dynasty.
Gift of Mr. and Mrs. Ralph King.

71 PAIR OF WIDE-MOUTHED JARS.
Pottery. Chün ware. Grey-blue glaze with purple splashes.
Yuan Dynasty.
Lent by Mr. S. T. Peters.

72 BOTTLE.
Pottery. T'zu-chou ware. Decorated with flower patterns in green and purple on a cream-slip under a transparent glaze.
Lent by Mr. S. T. Peters.

73 BOX.
With five smaller boxes inside. Pottery celadon, inlaid with black and white.
Korean. Korai Period 920-1392 A.D.
Lent by Messrs. Yamanaka and Company.

74 JAR.
Pottery. T'zu Chou ware. Decorated with floral sprays in black under glaze. Slip intended to be cream-white, but by accident is purplish grey.
Gift of Mr. and Mrs. Ralph King.

75 BOTTLE.
Porcelain. Coral-red.
Lent by the Messrs. Duveen.

76 JAR.
Pottery. T'zu-chou ware. Decorated with olive slip cut through, revealing brown clay as a background.
Lent by Mr. S. T. Peters.

77 PAINTING.
In ink on silk. The Rain Storm, by Hsia Kuei.
Sung Dynasty.
Lent by Messrs. Yamanaka and Company.

78 PILLAR RUG.
Lent by Mr. Frederic Moore.

79 COLOSSAL HEAD OF BUDDHA.
Grey marble.
North Wei style. Possibly Archaistic.
The Worcester R. Warner Collection.

80 RECTANGULAR HOLLOW TILE.
Ornamented on the two larger faces with three frieze-like repetitions of stamps. The upper band shows two demoniac figures chasing one another through a mountainous waste. The second, a tiger, springing on a fleeing horse, and the lower, a horseman shooting a wild ass with a bow and arrow.
These tiles are said to be called "Music stand bricks" by the Chinese, and may have been used to increase the resonance of harps and other instruments which were rested on them.
Later Han Dynasty. II Century A.D.
Gift of Mr. and Mrs. Ralph King.

81 RECTANGULAR HOLLOW TILE.
With a projection at one end. Stamped in relief, but countersunk below the surface, with various patterns; among them a man driving a cart, a monster head with a ring in its mouth, such as appears in lieu of handle on Han jars, a knot and other devices. The arrangement of these shows that the tile stood upright on end.
Later Han Dynasty. II Century A.D.
Gift of Mr. and Mrs. Ralph King.

82 PAINTING.
Ink and color on silk. A Nobleman with his Servant.
Sung Dynasty.
Lent by Mr. Loo Ching Tai.

83 RECTANGULAR HOLLOW TILE.
Stamped in intaglio with a phœnix, repeated four times on each side. Bordered with a diamond diaper pattern.
Later Han Dynasty. II Century A.D.
Gift of Mr. and Mrs. Ralph King.

84 PILLAR RUG.
Lent by Mr. Frederic Moore.

85 FLAT BOTTLE-SHAPED VESSEL.
Bronze. Decorated with scrolls in rectangles, the dividing bands incrusted with gold and silver.
Late Sung Dynasty.
Lent by M. Paul Mallon.

86 PILASTER.
Hollow tile. Rounded shaft, capital and base identical. Ornamented in low relief, with decorative motives. On each side in a panel is stamped the figure of a man holding a halberd.
Later Han Dynasty. II Century A.D.
Gift of Mr. and Mrs. Ralph King.

87 BOTTLE.
Pottery. Ting ware. Cream-white slip under a transparent glaze.
Sung Dynasty.
Lent by Mr. S. T. Peters.

88 PLATE.
Pottery. Ting ware. Decorated with flowers and scrolls in relief under a white glaze.
Sung Dynasty.
Gift of Mr. and Mrs. Ralph King.

89 FLOWER-POT.
Pottery. Chün ware. Opalescent grey-blue glaze. Marked *one* in Chinese characters. Has been cut down.
Sung Dynasty.
Lent by Mr. S. T. Peters.

90 VASE.
Pottery. T'zu-chou ware. Decorated with flowers in brown on a cream slip under a transparent glaze.
Sung Dynasty.
Lent by Mr. S. T. Peters.

91 BOTTLE.
Pottery. Chün ware. Brilliant turquoise glaze with one deep purple splash.
Sung Dynasty.
Lent by Mr. S. T. Peters.

92 PILLOW.
Pottery. T'zu-chou ware. Decorated with figure subjects in panels in black on a cream-white slip under a transparent glaze.
Sung Dynasty.
Lent by Mr. S. T. Peters.

93 INCENSE BURNER.
Pottery. Chün ware. With six legs. Decorated with rams' heads in relief. Greenish turquoise glaze, crackled.
Sung Dynasty.
Lent by Mr. S. T. Peters.

94 BOTTLE.
Pottery. T'zu-chou ware. Decorated with flower sprays in brown on a cream-white slip under a transparent glaze.
Sung Dynasty.
Lent by Mr. S. T. Peters.

95 TRIPOD "BULB" BOWL.
Pottery. Chün ware. Grey-blue glaze.
The so-called "Bulb" bowls were made as saucers for the flower-pots.
Sung Dynasty.
Lent by Mr. S. T. Peters.

96 DEEP BOWL.
Pottery. Chün ware. "Moonlight" purple-blue opalescent glaze.
Yuan Dynasty.
Lent by Mr. S. T. Peters.

97 INCENSE BURNER.
Pottery. Chün ware. Blue glaze.
Sung Dynasty.
Lent by Mr. S. T. Peters.

98 PAIR OF FLOWERPOTS AND SAUCERS.
and Pottery. Chün ware. Rectangular oblong. Marked *ten* in
99 Chinese characters. The flowerpots are purple outside, blue inside. The saucers are various tones of grey.
Sung Dynasty.
Lent by Messrs. Yamanaka and Company.

100 VASE WITH FOUR FLANGES.
Pottery. Chün ware. Purple outside, blue inside. Has been cut down from a tall beaker shape.
Sung Dynasty.
Lent by Messrs. Yamanaka and Company.

101 TRIPOD INCENSE BURNER.
Pottery. Chün ware. Lavender-blue glaze.
Sung Dynasty.
Lent by Mr. S. T. Peters.

102 BOX AND COVER.
Pottery. Chün ware. Blue glaze with purple blotch on the top.
Sung Dynasty.
Lent by Mr. S. T. Peters.

103 OVAL BOWL IN THE SHAPE OF A PEACH.
Pottery. Ting ware. Moulded inside in low relief with flower scrolls. Cream-white glaze.
Sung Dynasty.
Lent by Mr. S. T. Peters.

104 BOTTLE.
Pottery. Ting type. Cream-buff slip under transparent crackled glaze.
Sung, or possibly T'ang Dynasty.
Lent by Mr. S. T. Peters.

105 OIL JAR.
Pottery. T'zu-chou ware. Decorated with palmette scroll cut through brown slip revealing the grey clay as a background.
Lent by Mr. S. T. Peters.

106 VASE.
Pottery. Flower scrolls carved in the clay under a pale-blue glaze.
Sung Dynasty.
Lent by Mr. S. T. Peters.

107 VASE.
Pottery. Tu Ting ware. Cream-white glaze.
Sung Dynasty.
Gift of Mr. and Mrs. Ralph King.

108 BOTTLE.
Pottery. Chün ware. Blue glaze with purple splash.
Sung Dynasty.
Lent by Mr. S. T. Peters.

109 JAR.
Pottery. T'zu Chou ware. Decorated with floral design in panels, in black, on a cream-white slip, under a transparent glaze.
Gift of Mr. and Mrs. Ralph King.

110 BOWL.
Pottery. Ting ware. Decorated, outside in relief with lotus petals, inside with fish incised, all under a grey-white glaze.
Sung Dynasty.
Lent by Mr. S. T. Peters.

111 BOWL.
Pottery. Chün ware. Opalescent blue glaze.
Sung Dynasty.
Gift of Mr. and Mrs. Ralph King.

112 BOWL.
Pottery. Chün ware. Opalescent blue glaze.
Yuan Dynasty.
Gift of Mr. and Mrs. Ralph King.

113 FIGURE OF A CHILD.
Pottery. T'zu-chou ware. Painted with red, black and green on a white slip.
Lent by Mr. S. T. Peters.

114 PILLOW.
Pottery. T'zu Chou ware. Decorated with drawings of a stag on top and floral scrolls on side, in black, on a cream-white slip under a transparent glaze.
Sung Dynasty.
Gift of Mrs. Langdon Warner.

115 PAINTING.
Ink and color on silk. Returning from a Spring Journey.
Ma Yuan. Sung Dynasty.
Lent by Mr. Loo Ching Tai.

116 O-MI'TO-FO TRINITY.
Marble. Late T'ang style. Archaistic.
The John Huntington Collection.

117 LOTUS THRONE.
White marble. The pedestal of a seated Buddha, now lost, whose drapery depends over portion of the upper lotus; the base, a reversed lotus, carries an octagonal drum, carved in low relief, with figures of disciples standing in niches, and with inscriptions.
T'ang Dynasty. Dated 629 A.D.
The Worcester R. Warner Collection.

118 WAR DRUM.
Bronze. With frogs on top.
Han Dynasty.
Lent by Messrs. Yamanaka and Company.

119 CARPET.
Silk. From the palace at Jehol.
C'hing Dynasty.
Lent by Mr. A. W. Bahr.

120 CARPET.
C'hing Dynasty.
The John Huntington Collection.

121 SILK TAPESTRY. (K'O-SSU.)
Rocks and flowers.
Ch'ing Dynasty.
The John Huntington Collection.

122 SILK TAPESTRY. (K'O-SSU.)
Rocks and flowers.
Ch'ing Dynasty.
The John Huntington Collection.

123 BOWL.
Glass. Surface disintegrated by burial.
Possibly Sung Dynasty.
The Worcester R. Warner Collection.

124 TRAY.
Red "Coromandel" lacquer.
Ming Dynasty.
Lent by Mr. T. Kuroda.

125 PI.
Jade. A circular disc symbolizing Heaven. These *pi* were probably used in sacrifices to him. Smaller *pi* than this were offered to the Emperor by feudal princes or were used in burial ceremonies.
Han Dynasty.
The John Huntington Collection.

126 KUEI PI.
Jade. A continuation of two emblems usually employed in the worship of the sun, moon and stars.
C'hing Dynasty.
The John Huntington Collection.

127 BOWL.
Jade. Carved with rocks and waves.
C'hing Dynasty. Reign of K'ang Hai.
The Worcester R. Warner Collection.

128 KUEI.
Jade. A symbol of rank; used in different sizes and shapes by the Emperor and feudal princes.
Han Dynasty.
The John Huntington Collection.

129 SWORD.
Bronze.
Uncertain date.
The Worcester R. Warner Collection.

130 PLACQUE.
Bronze inlaid with turquoise. Probably part of a suit of armor.
Sung [?] Dynasty.
Lent by Mr. Loo Ching Tai.

131 STATUETTE.
Ivory. Female figure, carrying a child. Perhaps Kwanyin (Hariti), or Maya with the infant Buddha.
Uncertain date.
Gift of Mr. A. W. Bahr.

132 A WINGED TIGER-HEADED MONSTER.
Bronze. Probably a *ya-hsiu* (sleeve-weight) to retain in place the robes of the dead. The tiger was regarded as potent against evil spirits.
T'ang Dynasty.
The Worcester R. Warner Collection.

133 CLASP.
Bronze, incrusted with gold and silver, somewhat in the shape of a Tao-t'ieh monster head.
The Worcester R. Warner Collection.

134 CLASP.
Bronze. Inlaid and incrusted with gold and silver. It has two studs on the inner side; very unusual.
T'ang Dynasty.
The Worcester R. Warner Collection.

135 CLASP.
Bronze. Incrusted with gold. Shaped like a dragon. "Scythian" tendency to break up convolutions with other animal or birds' heads.
The Worcester R. Warner Collection.

136 CLASP.
Bronze, incrusted with red gold. Roughly dragon-shaped. "Scythian" influence.
The Worcester R. Warner Collection.

137 CLASP.
Iron, incrusted with gold and silver.
T'ang Dynasty.
The Worcester R. Warner Collection.

138 CLASP.
Iron, incrusted with gold and silver.
T'ang Dynasty.
The Worcester R. Warner Collection.

139 CLASP.
Iron, incrusted with gold and silver.
T'ang Dynasty.
The Worcester R. Warner Collection.

140 CLASP.
Iron, incrusted with gold and silver.
T'ang Dynasty.
The Worcester R. Warner Collection.

141 CLASP.
Iron, incrusted with gold and silver.
T'ang Dynasty.
The Worcester R. Warner Collection.

142 CLASP.
Iron, incrusted on both sides with silver, on the front with gold also.
T'ang Dynasty.
The Worcester R. Warner Collection.

143 CLASP.
Iron, incrusted on both sides with silver, on the front with gold also.
T'ang Dynasty.
The Worcester R. Warner Collection.

With these Chinese clasps are shown several objects of iron incrusted with precious metals, in a technique and even in a style of ornament of a startling similarity. These buckles and placques are of Merovingian make, about the VI Century A.D., approximately contemporaneous with the T'ang clasps, and are from graves in the East of France.

144 PLACQUE OF A BUCKLE.
Iron, incrusted with silver. At each corner is a gilt bronze stud.
Merovingian.
The Worcester R. Warner Collection.

145 CIRCULAR PLACQUE.
Iron, incrusted with silver.
Merovingian.
The Worcester R. Warner Collection.

146 BELT BUCKLE AND TANG.
Iron, incrusted with silver. Three bronze studs on each served to fasten them to the leather.
Merovingian.
The Worcester R. Warner Collection.

147 BUCKLE.
Iron, incrusted with silver. Three bronze studs served to fasten it to the leather. On the tang is inlaid a triangular piece of red paste.
Merovingian.
The Worcester R. Warner Collection.

148 PLACQUE.
Iron, incrusted with silver and gold. Two gilt bronze studs.
Merovingian.
The Worcester R. Warner Collection.

149 PLACQUE.
Iron, incrusted with silver.
Merovingian.
The Worcester R. Warner Collection.

150 RECUMBENT OX.
Gilt bronze.
Uncertain date.
The Worcester R. Warner Collection.

151 RECUMBENT OX.
Gilt bronze.
Uncertain date.
The Worcester R. Warner Collection.

152 MIRROR.
"White bronze." With eight round lobes. Ornamented with two flying birds carrying tassels and two mandarin ducks. Bees and flower sprays alternate in the lobes.
T'ang Dynasty.
Lent by Mr. Langdon Warner.

153 MIRROR.
Bronze.
Six Dynasties.
The John Huntington Collection.

154 MIRROR.
"White Bronze". So-called "Grape and Seahorse" pattern of vine rinceaux with animals, birds and insects.
T'ang Dynasty.
The John Huntington Collection.

155 MIRROR.
Bronze. Ornamented with two lions and two Ho-o (phœnixes) clouds, insects and sprays of flowers.
T'ang Dynasty.
Lent by Mr. Hervey E. Wetzel.

156 SILVER GORGET.
With chains for suspension. Set with a turquoise deity, supported by two Naga figures, in the centre of a mass of precious and semi-precious stones, arranged symmetrically in an ornamental fashion.
Tibetan.
Gift of Mr. and Mrs. J. Homer Wade.

157 GOLD AND JEWELED PENDANT.
With chain for suspension. Four divinities, the principal seated beneath a nine-headed Naga canopy, on an elaborate throne.
Tibetan. XVII Century.
Gift of Mr. and Mrs. J. Homer Wade.

158 PAIR OF GOLD EARRINGS.
Filagree, set with precious and semi-precious stones. Four minute figures, one of emerald, one of coral, and two of lapis-lazuli. The back is also filagreed and jeweled.
Tibetan. Perhaps XVII Century.
Gift of Mr. and Mrs. J. Homer Wade.

159 GOLD PENDANT.
Set with precious stones. A green Tara is seated under a Naga canopy of seven serpents' heads, between two attendant Nagas with lapis-lazuli faces.
Tibetan. Probably XVII Century.
Gift of Mr. and Mrs. J. Homer Wade.

160 GOLD PENDANT.
With a lapis-lazuli Tara. Perhaps a restoration. The attendants' faces are turquoise.
Tibetan.
Gift of Mr. and Mrs. J. Homer Wade.

161 PAIR OF GOLD PENDANTS.
Jeweled. A deity with lapis-lazuli face and arms rides on the back of a Garuda with turquoise wings. The back is filagreed and set with jewels.
Tibetan. Probably XVII Century.
Gift of Mr. and Mrs. J. Homer Wade.

162 GOLD AND JEWELED ORNAMENT.
In the shape of a peacock.
Tibetan.
Gift of Mr. and Mrs. J. Homer Wade.

163 GOLD AND JEWELED ORNAMENT.
In the shape of a peacock.
Tibetan.
Gift of Mr. and Mrs. J. Homer Wade.

164 GOLD PENDANT.
Repoussé, with the figure of a deity seated, under a nine-headed Naga canopy, on the back of a Garuda perched on a crescent. Ornamented with seedpearls.
Tibetan. Probably XVII Century.
Gift of Mr. and Mrs. J. Homer Wade.

165 GOLD PENDANT.
Tibetan. Probably XVII Century.
Gift of Mr. and Mrs. J. Homer Wade.

166 GOLD CHARM CASE.
With cords for suspension. Repoussé in conventional pattern, and set with a relief of Ganesha in the centre, surrounded by precious stones.
Tibetan.
Gift of Mr. and Mrs. J. Homer Wade.

167 GOLD CHARM CASE.
Encrusted with turquoise and other precious stones. Among other ornaments are four heads of Garudas in turquoise.
Tibetan.
Gift of Mr. and Mrs. J. Homer Wade.

168 GOLD CHARM CASE.
Tibetan.
Gift of Mr. and Mrs. J. Homer Wade.

169 VASE.
Feldspar. In the form of a carp and waves.
Chi'ng Dynasty.
Lent by Mr. Michael Dreicer.

170 BOX.
Jade.
Ch'ing Dynasty.
Lent by Mr. Michael Dreicer.

171 COVERED VASE.
Green jade.
Modern.
The Worcester R. Warner Collection.

172 MANDARIN'S NECKLACE.
Jade. With coral and metal pendants.
Modern.
The Worcester R. Warner Collection.

JAPANESE GALLERY

GALLERY XIV—JAPANESE ART

UNTIL the middle of the Sixth century of the Christian era Japan had no art worthy of mention. In the year 552 Buddhism was introduced into Japan by the way of Korea and with it the arts attendant upon that religion. These were unquestionably Chinese, as was the art of the peninsula through which Japan derived them. Not that Japan to a great extent and Korea to a much lesser did not modify with their own spirit the parent art, but that as each successive wave of inspiration arose in China it broke with more or less force upon the lands to the East, always leaving its mark on the spirit of their civilization.

Thus it may be briefly said that the art of the Suiko era, was that of Northern Wei; T'ang influence began to be felt in Hakuho and throughout Tempyo, Jogan and Fujiwara was the dominant feature in all the arts. It was gradually absorbed by the native genius which at times achieved so much independence of its teacher that though the inspiration remained Chinese the spirit and technique in which it manifests itself are so original as to render confusion of the styles impossible. Thus the great art of the Tosa school has little that we can identify as Chinese.

By the end of the Kamakura period, this divergence had reached its extreme, when the arrival from China of the Zen sect of Buddhism, with its attendant styles in art,—the landscape painting of Sung in especial,—once more submerged the budding independence of Japanese artists.

The art, pre-eminently, of Ashikaga, that of the Kano school, was avowedly founded upon that of Sung. Out of this again rose an art for which we know at present no Chinese exemplar, that of Yeitoku and the still more original school of Koyetsu.

The art of the Ukiyoyé, which reached its climax in the Eighteenth century under the Tokugawa Shogunate, was another which owed nothing to the Chinese.

Except in the Museum of Fine Arts, Boston, Japanese art of earlier date than Kamakura is practically not to be seen out of Japan; even Kamakura art is most infrequent in Western collections.

DATES USED IN CLASSIFYING JAPANESE ART

Nara	About	700- 800 A. D.
Heian	"	800- 900
Fujiwara	"	900-1200
Kamakura	"	1200-1400
Ashikaga	"	1400-1600
Toyotomi	"	1600-1700
Tokugawa	"	1700-1850
Meiji	"	1870-1912

1 KWANNON BEARING A LOTUS.
Wood. Carved, lacquered and gilt.
Tempyo Period.
Lent by Mr. Henry Golden Dearth.

2 PAIR OF SIX-FOLD SCREENS.
In color on paper. Signed.
Sotatsu. Tokugawa Period.
Lent by Mr. T. Kuroda.

3 PAINTING.
In color on paper. Sacred Shinto Horses.
Tosa School.
Lent by Mr. Dikran G. Kelekian.

4 PAINTING.
In ink and color on silk. Rakan.
Kamakura Period.
Lent by Mr. Dikran G. Kelekian.

5 PAINTING.
Shaka attended by Fugen and Monju; in ink and color, with gold outline on silk.
Kamakura style.
Lent by Messrs. Yamanaka and Company.

6 PAINTING.
In ink on paper. The Dragon. Kano Hogai, d. 1888.
Meiji Period.
Lent by Mrs. E. E. Fenollosa.

7 STATUE OF YAKUSHI, THE BUDDHA OF HEALING.
Wood; lacquered and gilt.
Tokugawa Period.
The Worcester R. Warner Collection.

8 TWO BUDDHIST LIONS (SHISHI).
and Carved wood with traces of color.
9 Ascribed to Kamakura Period.
Lent by Mr. T. Kuroda.

10 PAINTING.
In color on silk. Yakushi and Ju-ni Jinsho (God of Healing and twelve warrior kings). The central figure has been slightly repainted; the subsidiary figures are drawn in the non-hierarchial manner introduced from China during the previous century.
Kyoto. Late Kamakura.
Lent by Mr. Joseph B. Warner.

11 STATUE OF THE FOUR-ARMED KWANNON.
Wood; carved, lacquered and gilt.
Kamakura Period.
Lent by Messrs. Yamanaka and Company.

12 PAINTING.
In ink and color on silk. Portrait of a Buddhist priest.
Ashikaga Period.
Lent by Mr. Dikran G. Kelekian.

13 COLOSSAL HEAD OF BUDDHA.
Gilt bronze.
Lent by Messrs. Yamanaka and Company.

14 SIX-LEAVED SCREEN. NEW YEAR'S FESTIVAL.
Color on gold.
Shoi School. XVIII Century.
Lent by Mr. Hervey E. Wetzel.

15 PAINTING.
In color on paper. Horseman.
Tosa School.
Lent by Mr. Dikran G. Kelekian.

16 PAINTING.
In color on paper. A Lady. Ukiyoyé School.
Lent by Mr. Dikran G. Kelekian.

17 TWO KAKEMONO.
In color on silk. Birds and flowers. Kano Utanosuke b. 1514. d. 1575.
Ashikaga Period.
The Worcester R. Warner Collection.

18 HEAD OF A BOSATSU.
Dried lacquer (*Kanshitsu.*)
Ascribed to Tempyo Period.
Lent by Mr. T. Kuroda.

19 MAKIMONO.
Full color and gold on paper. History of Kitano-Tenjin, by Tosa Mitsuyuki. Extant 1356.
Kamakura Period.
Lent by Messrs. Yamanaka and Company.

20 MAKIMONO.
Full color on paper, Genre subjects.
In the "Yamato" style of the Kamakura Period.
Probably Tokugawa Period.
Lent by Mr. T. Kuroda.

21 INCENSE BOX.
Lacquer.
Tokugawa Period.
Lent by Mr. T. Kuroda.

22 BOX.
Lacquer. Decorated outside on a Mishima (gold-dust) ground, with butterflies and ferns in gold lacquer and mother-o'-pearl inlay; on the tray inside, with plum-blossoms in gold lacquer.
Early Tokugawa Period.
The Worcester R. Warner Collection.

23 STATUETTE OF KWANNON.
Bronze.
Lent by Mr. T. Kuroda.

24 MIRROR.
Bronze. Eight-pointed lobes. Centre ornamented with two birds among flowering sprays; border of conventional flower and wave forms.
Fujiwara Period.
Lent by Mr. Hervey E. Wetzel.

25 INK STONE AND BOX.
Wood carved and lacquered.
Ascribed to Kamakura Period.
Lent by Mr. T. Kuroda.

26 HIDEHIRA SUTRA.
Buddhist scripture written in gold and silver on blue paper.
Fujiwara Period.
Lent by Mr. T. Kuroda.

27 TEA JAR.
Seto ware.
Lent by Mr. T. Kuroda.

28 TEA BOWL.
Seto ware.
Lent by Mr. T. Kuroda.

29 BOTTLE.
Bronze.
Korean. Possibly early XVIII Century.
The Worcester R. Warner Collection.

30 JAR (CHIEN-YAO)
Tenmoku type.
Lent by Mr. T. Kuroda.

31 LONG SWORD (KATANA).
By Sukesuné. XV Century.
Lent by Prof. F. M. Pedersen.

32 LONG SWORD (KATANA).
By Tadatsuné. XVIII Century.
Lent by Prof. F. M. Pedersen.

33 SHORT SWORD (WAKIZASHI).
By Kanésada. XV Century.
Lent by Prof. F. M. Pedersen.

34 SHORT SWORD (WAKIZASHI).
By Yasutzugu.
Lent by Prof. F. M. Pedersen.

35 to 47 INRO WITH NETSUKE.
Gift of Mr. D. Z. Norton.

Inro (medicine cases) were popularly used during Genroku times, 1688-1703, but were produced in quantities during late periods. Like the sword scabbards they display the different processes of lacquer-making, and the best workers often turned their hands to their manufacture. These shown here are of late date, but are nearly all signed with the name of the maker.

48 SWORD-GUARD (TSUBA).
Wrought iron, inlaid with gold. Signed Masafusa.
Ito School. XVIII Century.
Gift of Mr. J. H. Donahey.

49 SWORD-GUARD (TSUBA)
Wrought iron. Signed Tomonobu.
Choshui School. Third quarter of the XVIII Century.
Gift of Mr. J. H. Donahey.

50 SWORD-GUARD (TSUBA).
Wrought iron, inlaid with gold. Signed Masakata.
Ito School. Second quarter of the XIX Century.
Gift of Mr. J. H. Donahey.

51 HOUSE SHOP.
Pottery. Awata Ware.
Lent by The John Herron Art Institute.

52 MONKEY.
Carved wood.
Ascribed to Kamakura Period.
Lent by Mr. T. Kuroda.

53 COSTUME FOR THE NŌ DANCE.
Silk gauze with design of fans and wistaria on a red background.
The Worcester R. Warner Collection.

54 COSTUME FOR THE NŌ DANCE.
Gold brocade, with design of peony scrolls on a red background.
The Worcester R. Warner Collection.

55 COSTUME FOR THE NŌ DANCE.
The kiri-flower crest on a gold and blue-green background.
The Worcester R. Warner Collection.

56 COSTUME FOR THE NŌ DANCE.
Design of fans and flowers and basketwork on a red ground.
The Worcester R. Warner Collection.

57 COSTUME FOR THE NŌ DANCE.
Design of aoi-flower scrolls on a grey-brown ground.
The Worcester R. Warner Collection.

58 COSTUME FOR THE NŌ DANCE.
Stencilled designs of flowers and fret-work on a red ground.
The Worcester R. Warner Collection.

59 COSTUME FOR THE NŌ DANCE.
Design of autumn flowers in medallions, and basketwork, on a red ground.
The Worcester R. Warner Collection.

60 COSTUME FOR THE NŌ DANCE.
Gold brocade. Conventional design of lightning and floral medallions on a purple ground.
The Worcester R. Warner Collection.

61 COSTUMF FOR THE NŌ DANCE.
Gold brocade clouds on a white ground.
The Worcester R. Warner Collection.

62 COSTUME FOR THE NŌ DANCE.
Check pattern with pink band ornamented with white *mon*.
The Worcester R. Warner Collection.

63 COSTUME FOR THE NŌ DANCE.
Stencilled design of conventionalized fish-scales in gold on blue.
The Worcester R. Warner Collection.

64 COSTUME FOR THE NŌ DANCE.
Design of fans and flowers and conventionalized lightning on a red ground.
The Worcester R. Warner Collection.

65 PRIEST'S ROBE (KESA).
Lent by Mr. E. G. Kennedy.

66 PRIEST'S ROBE (KESA).
Lent by Mr. E. G. Kennedy.

67 PRIEST'S ROBE (KESA).
Lent by Mr. E. G. Kennedy.

68 SCREEN (RAMMA.)
Lotus and wave. Carved wood.
Tokugawa Period. XVI century.
Lent by Mr. J. Templeman Coolidge.

69 SCREEN (RAMMA.)
Birds and waves. Carved wood.
Tokugawa Period. 1700 A.D.
Lent by Mr. J. Templeman Coolidge.

70 SWORD GUARD (TSUBA)
Wrought Iron.
Lent by Mr. Langdon Warner.

71 PLACQUE.
Terra-cotta. Colored. On one side, in high relief, Gokei-Monju, seated on a lotus throne between two standing Bosatsu; on the other a Sanscrit character on a lotus.
Fujiwara Period.
The Worcester R. Warner Collection.

GALLERY XV—ANCIENT EGYPTIAN ART

THE strides made within recent years in the science of Egyptology, have made possible an accuracy in the classification and dating of objects excavated which was undreamt of even by our immediate predecessors.

It is now realized that so far back as any civilization existed in the Nile Valley, it was much of the same type as in the historic period. The river and its periodic rise and fall have always dominated the habits of the inhabitants. Isolated by the deserts about them, they have always as now, looked to the Nile for their very existence. Consequently the earliest peoples of whom we find traces, were agricultural, herdsmen, and to a limited extent huntsmen. The river afforded them the easiest means of intercourse, so that they have always been boatmen too. Their origin is as yet undetermined, but it is reasonably certain that somewhere about 4000 B.C. a race related to the Berbers of North Africa was in occupation of the country throughout its length. It is evident from their remains that they had passed well beyond the primitive stage in most of the arts of life. In their arts and crafts they have always been skilled stone-workers; the neolithic flints of the Predynastic Egyptians present us with the most accomplished technique in that craft known throughout the world, while their slate palettes, though more primitive in design, are as finely worked as the sculptures of their successors. They wove linen, their handmade pottery was not excelled, often not equalled by that of later periods in Egypt, and they had progressed to the use of glaze in the peculiarly Egyptian manner. They had even acquired the art of working metal, both copper and gold objects having been found, but as has been said most of their implements and weapons were of finely worked flints, or rather chert. On their painted pottery we find a type of ship distinctly foreshadowing those of the historic period, with what are believed to be tribal standards, corresponding in a marked degree with later objects of the same class.

By the latter part of the period the country had been divided into the North and South Kingdoms, the union of which, under Menes, marks the beginning of the Dynastic era, about 3400 B.C. The Pharaohs thereafter wore a double crown, known as the "pshent", and bore the title of King of Upper and Lower Egypt.

The chronology of the earlier dynasties is still a matter of discussion, Prof. Flinders Petrie placing the beginning of the early Dynastic era more than two thousand years earlier than Breasted, whose more conservative estimate is now generally accepted, at any rate, by American Egyptologists.

That a very high pitch of culture must have obtained in the Predynastic period, is evident from the rapid rise of the arts under the early dynasties. It is notable that the characteristic stone vessels are made of harder materials, and with greater skill in the Predynastic period than at any later time.

With the III Dynasty, about 2980 B.C., the period known as the Old Kingdom begins. It is also called the Pyramid age, since it was at this time that those colossal monuments were erected.

During the IV and V Dynasties 2900-2625 B.C., Egyptian culture reached its climax. The arts were perfected to a degree which was seldom, if ever, surpassed in later times. By 2475 B.C. the power of the Kingdom had been subverted by the increase of independence of the provincial governors, and a period of about three hundred years of disorganization followed, known as the Intermediate, about 2475 to 2150 B.C. We have names of kings and dynasties, but no historical evidence of their accuracy, and no works of art to show the state of civilization until quite towards the end of the period.

About 2160 the Theban overlord, Antef, founded the XI Dynasty, and with it the era known as that of the Middle Kingdom, but it was not until Amenemhat, the first king of the XII Dynasty, about 2000 B.C., moved the capital northward to a place near Memphis, that the Middle Kingdom was firmly established, and Egypt entered on one of the most prosperous periods of its history. Engineering took great strides, and by a system of canals, the annual rise of the Nile was controlled, to the great benefit of agriculture. The arts of this flourishing dynasty bear witness to the general prosperity, but curiously enough, notwithstanding one or two sporadic but ephemeral attempts at progress in the preceding dark ages, the artists of the Middle Kingdom deliberately reverted to archaism, and adhered with the utmost pains to Old Kingdom models.

Nevertheless, technically their work was more highly finished than that of the earlier men. In certain departments, jewelry for instance, nothing before or since, in Egypt, equals the beauty of that made at this time. Another period of darkness covered by the

XIII to the XVII Dynasties, 1788-1588 B.C., intervened. In the XVII, particularly under Senusert I, the great Sesostris of Greek legend, the Egyptians had for the first time carried their arms beyond their own frontiers, both into Nubia and Syria; as a not unnatural consequence, she was invaded in her turn, and from about 1700 Egypt was subjected to the alien rule of the Hyksos Kings, whose identity is still uncertain.

In 1580 B.C. Ahmes of Thebes succeeded in throwing off the foreign yoke, and founded the next great Dynasty, the XVIII, and with it, the Empire, as it is justly called, for during this time Egypt became a power in the Eastern world, extending her conquests far to the South up the Nile, through Syria, perhaps to the Taurus mountains, over a great part of the Eastern Mediterranean, and as far West as to the Euphrates, where she came into conflict with the Kings of Babylon. The greatest king of this dynasty, Thothmes III, was famous throughout the ancient world as a conqueror.

One result of these foreign wars was an enormous increase in the intercourse and trade with other lands; nevertheless, Egypt remained a closed land, and her arts reflect little foreign influence. Once more she turned in upon herself, and the arts of the XVIII Dynasty so closely reflect those of the XII, that it is occasionally difficult, even for authorities, to decide to which of the two periods a work of art belongs. Wealth, however, became greater, and the major portion of the spoils naturally enough fell to the King's share, so that the monuments became larger and more magnificent than ever before. Thebes was once again the capital, and the great temples of Luxor and Karnak bear witness to the splendor of the kings of the XVIII Dynasty, and not only to the power of the monarchs, but to that of the priesthood, whom they fostered, and to whom at length they became almost as subject as the mediæval emperors were to the Papacy.

A reaction took place when Amenhotep IV founded a monotheistic religion, and abandoned Thebes for a new capital which he built at Tel-el-Amarna, where have been found some of the most beautiful and original of all Egyptian works of art. This led to the downfall of the Dynasty, and indeed of the bulk of the Empire. Weakened by internal discord, it crumbled before the revolt of one province after another, and the raids of surrounding tribes, and although the last King submitted to the outraged priesthood of Amon, who finally placed their own nominee on the throne, the glorious XVIII Dynasty came to an end in 1315 B.C.

The XIX Dynasty, the Ramessid, opened somewhat more prosperously, and the third King Rameses II, succeeded in recovering Phœnicia, parts of Syria, and Mesopotamia, but was prevented from further conquest by the rising power of the Hittites in Asia Minor. Foreigners now began to settle in the land, and the people were priest-ridden. Finally a High Priest of Amon, Herhon, seized the throne in Thebes, and the XXI Dynasty was one of Priest-Kings. The art of the end of the XVIII and of the Dynasties immediately following, was to some extent, for the first time, affected by that of foreign countries, with the result shown in the discoveries at Tel-el-Amarna, just mentioned, although the naturalistic tendency, and the foreign influence, have made themselves felt in the previous reign. Settlers from Lybia and Ethiopia had increased in numbers until in the XXII to the XXV Dynasties, 945-663 B.C., they were able to make themselves Pharaohs.

The XXVI saw a restoration of Egyptian monarchs, and is known as the Saite Dynasty, from their capital city, Sais.

The Greek states now becoming powerful sent both mercenaries to serve in the Egyptian army and merchants to sell Greek wares, yet once again we find the truly Egyptian phenomenon of a revival of art and learning driving her people back into the past; Saite art is as archaistic as was that of the XII and XVIII Dynasties. Under the XXVII, however, Egypt finally lost her freedom. The Persians under Cambyses conquered the land in 525 B.C., and though a partial emancipation was effected during the XXVIII Dynasty, it was again forever obliterated by Alexander in 332 B.C. His general, Ptolemy, became the ruler, when Alexander's empire was divided at his death, and his successors reigned until 30 B.C., when Julius Cæsar made Egypt a Roman province. A certain amount of Greek influence made itself increasingly felt in the arts, but it was not until the Roman period that it became in any sense dominant. Even at that time the religious side of art remained strongly Egyptian and with the cult of Isis much work with this marked character was exported to Rome where it is frequently excavated at the present day.

DATES OF THE EGYPTIAN DYNASTIES

Based upon the chronology of Prof. J. H. Breasted.

	Pre-Dynastic Period	4000-3400	B.C.
	Accession of Menes and Beginning of Dynasties	3400	"
	I and II Dynasties	3400-2980	"
Old Kingdom	III Dynasty	2980-2900	"
	IV Dynasty	2900-2750	"
	V Dynasty	2750-2625	"
	VI Dynasty	2625-2475	"
Intermediate Period	VII and VIII Dynasties	2475-2445	"
	IX and X Dynasties	2445-2160	"
Middle Kingdom	XI Dynasty	2160-2000	"
	XII Dynasty	2000-1788	"
Hyksos	XIII-XVII Dynasties	1788-1580	"
The Empire	XVIII Dynasty	1580-1315	"
	XIX Dynasty	1315-1205	"
	Interim	1205-1200	"
	XX Dynasty	1200-1090	"
	XXI Dynasty	1090- 945	"
	XXII Dynasty	945- 745	"
	XXIII Dynasty	745- 718	"
Saite Period	XXIV Dynasty	718- 712	"
	XXV Dynasty	712- 663	"
	XXVI Dynasty	663- 525	"
	Persian Conquest of Egypt	525	"
	XXVII and XXVIII Dynasties	525- 338	"
	XXIX Dynasty	398- 379	"
	XXX Dynasty	378- 341	"
	Ptolemaic Period	332- 30	"
	Roman Period	30 B.C.- 364	A.D.
	Byzantine Period	364- 640	"
	Arab Conquest of Egypt	640	"

1 PORTRAIT HEAD.
Granite. The Uræus, or Sacred Serpent, on the brow denotes a royal personage.
The John Huntington Collection.

2 STELE.
Stone.
The John Huntington Collection.

3 SCULPTURAL FRAGMENT.
Face in low relief.
The John Huntington Collection.

4 CANOPIC JARS.
and Limestone.
5 "Canopic" jars, as they are called, through a misunderstanding on the part of the early Egyptologists, are a kind of subsidiary coffins, since they were for the purpose of containing the vital organs which were removed before mummification and preserved separately. They were always four in number, dedicated to the four sons of Horus, Amset, Hapi, Duamutef and Kebehsenuf, under whose protection different portions of the viscera were placed. From the XIX Dynasty on the heads of the four gods were placed on the covers of the jars. These two bear the human head of Amset.
The John Huntington Collection.

6 SCULPTURED FRAGMENT.
From an interior wall. Limestone head cut in low relief.
The John Huntington Collection.

7 BOX FOR TWO CANOPIC JARS.
The John Huntington Collection.

8 FUNERARY BOAT.
Bearing figures and objects necessary for the journey of the deceased to the other world.
Wooden models of houses, boats with their crews, servants busy with domestic work, etc., were placed in the tombs as early as the XI Dynasty to ensure to the deceased a continuance of the activities of his past life in that to come.
The John Huntington Collection.

9 SCRIBE'S PALETTE.
Wood with holes for color, and covered receptacle for reed brushes. Incised with scales and measures.
Said to be from Kitekas.
The John Huntington Collection.

10 PAINTER'S PALETTE.
Wood. With colors still remaining in circular depressions.
The John Huntington Collection.

11 BOW.
Wood. Probably ceremonial. Has been broken in halves as a religious rite at the funeral.
The John Huntington Collection.

12 ARROW SHAFTS.
Wood.
The John Huntington Collection.

13 FUNERARY MODEL OF A STOOL.
The John Huntington Collection.

14 CYLINDRICAL POT.
Bronze or copper; gilt.
The John Huntington Collection.

15 BOWL.
Bronze or copper. Colored red and gilt. Rounded bottom, flaring mouth. These vessels were hammered, not cast nor spun.
The John Huntington Collection.

16 STATUETTE.
Bronze. The god Ptah holding the whip, staff and scepter.
Bronze statuettes were in earlier times cast hollow by the *cire-perdue* process; as the art declined they were cast solid.
The John Huntington Collection.

17 FISH.
Bronze.
The John Huntington Collection.

18 STATUETTE.
Bronze. Seated figure.
The John Huntington Collection.

19 STATUETTE.
Bronze; gilt. Seated figure.
The John Huntington Collection.

20 STATUETTE.
Basalt. Standing figure holding whip in each hand. Inscription down the front of skirt and around the lower part.
The John Huntington Collection.

21 FUNERARY STATUETTE.
Wood. Draped figure.
The John Huntington Collection.

22 STATUETTE.
Wood. Funerary figure of a woman.
The John Huntington Collection.

23 STATUETTE.
Wood. Funerary figure of a servant, carrying a duck, with a square basket on her head.
The John Huntington Collection.

24 STATUETTE.
Wood. Black-haired funerary figure. Red face, and whitish body representing his clothing.
The John Huntington Collection.

25 VOTIVE CAT.
Wood. Sacred to the god Pasht or Bast.
The John Huntington Collection.

26 FISH.
Bronze.
The John Huntington Collection.

27 SCULPTURAL FRAGMENT.
Hand and feathers. Part of the garment of a goddess.
The John Huntington Collection.

28 SCULPTURAL FRAGMENT.
Bust of a female figure. On the reverse the snout of an animal.
The John Huntington Collection.

29 STATUETTE.
Wood. Funerary figure of a woman; arms missing. Traces of white.
The John Huntington Collection.

30 STATUETTE.
Wood. Funerary figure of a man.
The John Huntington Collection.

31 HATHOR-HEADED CAPITAL.
Limestone. Perhaps a sculptor's model or the work of a student.
Saite or Ptolemaic.
The John Huntington Collection.

32 USHABTI BOX.
Containing seventy-one whole and many broken Ushabtiu.
The John Huntington Collection.

USHABTIU.

33 USHABTI.
Glazed frit. Bright blue, with black markings and inscription down the front.

Ushabti (pl. Ushabtiu), meaning "answerers" to the bidding of the deceased, was the name given to figures placed in the tombs, often in great numbers, to do for him such services as should be imposed upon him by the gods of the underworld. As might be expected, they have been found in greater numbers than almost any other product of that ancient civilization, beads alone excepted. Examples exist in stone, bronze, wood, clay, glazed pottery, wax, etc. The fashion of making them of Faïence seems to have sprung up in the XIX Dynasty. The Ramesside Ushabtiu were usually green with black inscriptions; more rarely with white. In the XXI Dynasty they were of an intense blue with purple-black inscriptions, and very roughly made. They deteriorated throughout this dynasty. In the XXII and XXIII Dynasties they were small, and usually green with black inscriptions. In the XXV they were red pottery merely dipped in a blue wash, or even of mud. Under the XXVI Dynasty a new type appeared—large, beautifully modeled figures, some as much as ten inches high, with incised inscriptions, black pillars and beards; always green glazed. These deteriorated down to Ptolemaic times, though there was a brief interval under Nectanebo of the XXX Dynasty, when some fine brilliant blue ones with inscriptions were made. Those made of other materials seem to have been used contempora-

neously with the glazed ones, although there are a few of stone in the British Museum, of the VI Dynasty, the XI and XII. There are several of wood, and a good one of limestone, in our collection.

The John Huntington Collection.

34 USHABTI.

Glazed frit. Greenish glaze with reddish markings and inscription down the front.

The John Huntington Collection.

35 USHABTI.

Glazed frit. Light blue, with incised inscriptions round body and on the back.

The John Huntington Collection.

36 USHABTI.

Glazed frit. Blue, with purple markings.

The John Huntington Collection.

37 USHABTI.

Glazed frit. Cream-colored glaze with brownish markings and inscriptions round body. Reddish glaze on hands and face.

The John Huntington Collection.

38 USHABTI.

Glazed frit. Whitish, with purple markings and inscriptions down the front. Reddish glaze on hands, feet and face.

The John Huntington Collection.

39 USHABTI.

Glazed frit. Cream-colored glaze with brownish markings and inscriptions round body. Reddish glaze on hands and face.

The John Huntington Collection.

40 USHABTI.

Pottery. Unglazed, with traces of inscription down the front and covered with white. No feet.

The John Huntington Collection.

41 USHABTI.
Pottery. Unglazed and colored red, black and white. Traces of inscriptions down the front, and of wrappings. Said to be from the Monkey Tomb.
The John Huntington Collection

42 USHABTI.
Pottery. Unglazed and colored red, yellow, black and white. Crowned figure with whip and sceptre. Said to be from the Monkey Tomb.
The John Huntington Collection.

43 MOULDS.
Stone. For an ushabti and a bird amulet.
The John Huntington Collection.

44 LION HEAD.
Granite.
Lent by M. Paul Mallon.

45 DISH.
Alabaster.
Even in pre-Dynastic times the Egyptians made these vessels, and those of that date and of the earlier dynasties are the finest in execution and are made of the hardest materials. They were cut entirely by hand and not turned on a lathe. By the XII Dynasty nothing but the soft and easily worked alabaster was used, with very rare exceptions.
The John Huntington Collection.

46 BOWL.
Alabaster.
The John Huntington Collection.

47 OBJECT OF UNCERTAIN USE.
Alabaster. Possibly for pressing the fine plaits of linen garments.
The John Huntington Collection.

48 BOWL.
Green slate.
The John Huntington Collection.

49 BOWL.
Alabaster.
The John Huntington Collection.

50 BOWL.
Diorite.
The John Huntington Collection.

51 VASE.
Alabaster.
The John Huntington Collection.

52 VASE WITH COVER.
Alabaster.
The John Huntington Collection.

53 BOWL.
Alabaster.
The John Huntington Collection.

54 VASE.
Alabaster.
The John Huntington Collection.

55 BOWL.
Diorite.
The John Huntington Collection.

56 KOHL POT.
Alabaster.
The John Huntington Collection.

57 BOWL.
Alabaster.
The John Huntington Collection.

58 LIBATION TABLE.
Granite, on which are sculptured offerings of meat and drink.
These tables were placed in the vestibules of the tombs before the false door and libation offerings were poured on them.
The John Huntington Collection.

59 PALETTE.
Slate. In form of a fish.
The John Huntington Collection.

60 BOWL.
Alabaster.
The John Huntington Collection.

61 JAR-SHAPED VASE.
Limestone.
The John Huntington Collection.

62 JAR.
Alabaster.
The John Huntington Collection.

63 BOWL.
Diorite.
The John Huntington Collection.

64 BOWL.
Limestone.
The John Huntington Collection.

65 VASE.
Alabaster. Elongated diamond design incised on the surface in double lines.
The John Huntington Collection.

66 BOWL.
Diorite.
The John Huntington Collection.

67 BOWL.
Diorite.
The John Huntington Collection.

68 BOWL.
Green slate.
The John Huntington Collection.

69 DISH.
Alabaster. In shape of a clam shell.
The John Huntington Collection.

70 PILLOW.
Alabaster. Inscription on plinth.
The John Huntington Collection.

71 PITCHER WITH COVER.
Alabaster.
The John Huntington Collection.

72 RUBBING STONE AND PESTLE.
Basalt. To be held in the hand while grinding color.
The John Huntington Collection.

73 KOHL POT.
Alabaster.
The John Huntington Collection.

74 BOWL.
Alabaster.
The John Huntington Collection.

75 JAR.
Diorite.
The John Huntington Collection.

76 KOHL POT.
Diorite.
The John Huntington Collection.

77 FUNERARY TABLE.
Diorite.
The John Huntington Collection.

78 BOWL.
Diorite.
The John Huntington Collection.

79 BOWL.
Silica.
The John Huntington Collection.

80 SCULPTURAL FRAGMENT.
Limestone. Bas-relief. Two female figures playing musical instruments; between them a tripod stand.
The John Huntington Collection.

81 STATUETTE.
Gold. The god Chnemu. Ram-headed.
Gift of Mr. and Mrs. J. Homer Wade.

82 HEAD.
Basalt. The sacred Uræus denotes a royal personage.
Lent by Mrs. Chauncey J. Blair.

83 PORTRAIT BUST.
Granite. Head and shoulders of a man, with inscription down the back.
The John Huntington Collection.

84 PORTRAIT STATUETTE.
Stone. Seated figure, with inscription down the front.
The John Huntington Collection.

85 SHALLOW PLATE.
Alabaster.
The John Huntington Collection.

86 BOWL.
Alabaster.
The John Huntington Collection.

87 MUMMY CASE AND COVER OR INNER COFFIN.
Painted within and without with hieroglyphics and scenes referring to the fate of the deceased in the next world. Probably of late period.
The John Huntington Collection.

88 LINTEL.
From the false door of a tomb, through which the occupant was supposed to pass in and out.
From Thebes.
The John Huntington Collection.

89 COFFIN.
Rectangular. Painted with hieroglyphics.
Perhaps XI or XII Dynasty.
The John Huntington Collection.

90 FIGURE OF PTAH-SEKER-AUSAR.
Wood.
This god was supposed to be especially connected with the Resurrection. The figures or their pedestals were frequently hollow and contained papyri of prayers and chapters from the Book of the Dead.
The John Huntington Collection.

91 MUMMY CASE AND COVER, OR INNER COFFIN.
Painted within and without with hieroglyphics and scenes referring to the fate of the deceased in the next world. Probably of late period.
The John Huntington Collection.

92 FOUR CANOPIC JARS.
93 Pottery, unglazed. Painted in black with hieroglyphics
94 and drawings of the funeral gods. Two of them have the
95 jackal of Duamutef on the covers.
After XXI Dynasty. 570 B.C.
The John Huntington Collection.

96 JAR.
Pottery. Unglazed. Handles and heavy wheel-marks around the body.
Probably Roman Period.
The John Huntington Collection.

97 JAR.
Pottery. Unglazed. Decorated with conventional design in red round shoulder. Flattened base. Pierced bosses for handles.
Late Pre-Dynastic.
The John Huntington Collection.

98 FUNERARY VESSEL.
Pottery. Grey ware. Pointed bottom, bulbous body and small neck.
XII Dynasty.
Gift of the British School of Archæology in Egypt.

99 VASE.
Pottery. Red ware. Ovoid form, of smooth, uniformly colored clay.
From Harageh. XII Dynasty.
Gift of the British School of Archæology in Egypt.

100 JAR.
Pottery. Unglazed. Decorated with lines of black, red and blue color, and a face in relief on the neck.
Ptolemaic or Roman.
The John Huntington Collection.

101 FUNERARY VESSEL.
Pottery. Red ware. Ovoid shape.
From Harageh. XII Dynasty.
Gift of the British School of Archæology in Egypt.

102 FUNERARY VESSEL.
Pottery. Buff ware.
From Harageh. XII Dynasty.
Gift of the British School of Archæology in Egypt.

103 FUNERARY VESSEL.
Pottery. Red ware. Pointed ovoid shape.
XI Dynasty.
Gift of the British School of Archæology in Egypt.

104 FUNERARY VESSEL.
Pottery. From Harageh. XII Dynasty.
Gift of the British School of Archæology in Egypt.

105 FUNERARY VESSEL.
Pottery. Red ware.
From Harageh. XII Dynasty.
Gift of the British School of Archæology in Egypt.

106 FUNERARY VESSEL.
Pottery. Red ware. Gourd-shaped.
From Harageh. XII Dynasty.
Gift of the British School of Archæology in Egypt.

107 FUNERARY VESSEL.
Pottery. Red ware. Club-shaped.
XII Dynasty.
Gift of the British School of Archæology in Egypt.

108 FUNERARY VESSEL.
Pottery. Red ware. Saucer. Flaring sides with unevenly turned edge.
From Harageh. XII Dynasty.
Gift of the British School of Archæology in Egypt.

109 FUNERARY VESSEL.
Pottery. Red ware. Handles on shoulders.
After the XIX Dynasty [?]
Gift of the British School of Archæology in Egypt.

110 FUNERARY VESSEL.
Pottery. Pitcher. Decorated with black stripes tapering toward the bottom.
XIII Dynasty.
Gift of the British School of Archæology in Egypt.

111 FUNERARY VESSEL.
Pottery. Red ware.
From Harageh. XII Dynasty.
Gift of the British School of Archæology in Egypt.

112 FUNERARY VESSEL.
Pottery. Red ware.
XIII Dynasty.
Gift of the British School of Archæology in Egypt.

113 JAR.
Pottery. Unglazed. Decorated in red with conventionalized palm trees, boats and tribal standards.
From Harageh. Late Pre-Dynastic period.
Gift of the British School of Archæology in Egypt.

114 POTTERY.
Polished red ware, in form of leather bag.
The John Huntington Collection.

115 BOX AND COVER.
Glazed frit. Green-blue, decorated with fine drawings of flying birds and reeds in brown.
This peculiarly Egyptian process was known in prehistoric times, and was used in the earliest days of the monarchy, even for architectural purposes; walls were faced with large tiles of it. In the XVIII Dynasty it reached its most brilliant development. The body of the ware is a finely ground silica, held together by the glaze on its surface.
The John Huntington Collection.

116 BOWL.
Glazed frit. Green-blue. Decorated with fine drawings of birds and reeds in brown.
The John Huntington Collection.

117 FRAGMENT.
Glazed frit. Greenish. Border of tet, staff and ankh design.
The John Huntington Collection.

118 DISC.
Glazed frit. Blue, with purple markings. Unglazed bottom.
The John Huntington Collection.

119 FRAGMENTS.
Glazed frit. Light green. The capital of a small column.
The John Huntington Collection.

120 DISC.
Glazed frit. Green. Stamped on both sides with ornament.
The John Huntington Collection.

121 VASE.
Glazed frit. Pomegranate-shaped; green-blue.
The John Huntington Collection.

122 VASE.
Glass. Milky white; black ribbed lip.
XVIII Dynasty.
The John Huntington Collection.

123 BOTTLE.
Glass. Grey ground. Yellow and white decoration.
Glass of this type was made in Egypt from 1500 B.C. until the invention of glass blowing in the II and I Centuries B.C.
XVIII Dynasty.
The John Huntington Collection.

124 VASE.
Glass. In shape of pilgrim bottle. Grey-blue body with yellow bands: black and white lip.
XVIII Dynasty.
The John Huntington Collection.

125 PITCHER.
Glass. Blue.
The John Huntington Collection.

126 MASK, OR HEAD COVERING.
Linen, covered with composition in the likeness of the deceased man. Stone eyes with flint pupils. From the mummy in Coffin No. 89.
The John Huntington Collection.

127 FRAGMENT OF WOOLEN TAPESTRY.
The design in purple of three small animals chasing three birds in a rectangle has been completed with the needle and linen thread.
Coptic. V-VI Centuries A.D.
The John Huntington Collection.

128 FRAGMENT OF A CIRCULAR MEDALLION OF WOOLEN TAPESTRY.
So much torn and patched together that the subject is unintelligible. A haloed figure wrapped in grave clothes is all that can be certainly made out. Perhaps "A Resurrection." The border is of marked "Sassanian" character. Polychrome on dull crimson ground; very fine weaving.
Coptic. VI-VII Centuries A.D.
The John Huntington Collection.

129 FRAGMENT OF WOOLEN TAPESTRY.
Borders.
Coptic. VI-VII Centuries A.D.
The John Huntington Collection.

130 FRAGMENT OF TAPESTRY.
Red ground, black border, design in black, roughly suggesting a human mask. Worn threadbare.
Coptic.
The John Huntington Collection.

131 FRAGMENT OF TAPESTRY.
Red ground, black border and design in yellow and green, roughly suggesting a stepped pyramid, four times repeated. Mounted on linen.
Coptic.
The John Huntington Collection.

132 FRAGMENT OF TAPESTRY.
Design in circles, showing Sassanian influence. Interesting piece.
Coptic.
The John Huntington Collection.

133 FRAGMENT OF WOOLEN TAPESTRY.
Three nude human figures in an arch-shaped space surrounded by conventional ornament. Crimson, green and white on a dull red ground. An upper border has been added with the needle.
Coptic. VI-VII Centuries A.D.
The John Huntington Collection.

134 FRAGMENT OF TAPESTRY.
Coptic.
The John Huntington Collection.

135 CIRCULAR MEDALLION OF WOOLEN TAPESTRY.
Characteristic conventional pattern in white on crimson ground.
Coptic. VI-VII Centuries A.D.
The John Huntington Collection.

136 FRAGMENT OF WOOLEN GARMENT WITH A TAPESTRY MEDALLION INSERT.
The design, in purple and brown, of three lions passant has been completed with the needle, linen thread being used as well as wool.
Coptic. V-VI Centuries A.D.
The John Huntington Collection.

137 FRAGMENT OF LINEN.
With woolen Tapestry slips. Two of green, with red lobed ornaments between which is a row of small birds, in white, black, red, blue and green.
Coptic. VI-VII Centuries A.D.
The John Huntington Collection.

138 MEDALLION OF WOOLEN TAPESTRY.
A figure on horseback very crudely represented in white and black-purple on a crimson ground. Coarse weaving.
Coptic. VI-VII Centuries A.D.
The John Huntington Collection.

139 FRAGMENT OF A LINEN GARMENT.
With a medallion of linen tapestry. The design shows probably one corner of the completed medallion, containing a figure of an Eros and part of a lion passant among vine leaves. All in dark purple.
Coptic. V-VI Centuries A.D.
The John Huntington Collection.

140 FRAGMENT OF WOOLEN TAPESTRY.
Design, a broad and narrow band of black between which is a band of conventional ornament. The field seems to be covered with crude animal forms in black outline. Very finely woven.
Coptic. V-VI Centuries A.D.
The John Huntington Collection.

141 FRAGMENT OF WOOLEN TAPESTRY.
Square, bordered with rinceaux among which are sporting animals. In the centre are two horsemen chasing lions.
Coptic. V-VI Centuries A.D.
Lent by Mrs. Chauncey J. Blair.

142 FRAGMENT OF WOOLEN TAPESTRY.
The collar of a garment. Design of Erotes playing with jars and baskets. Polychrome on a dull crimson ground.
Coptic. VI-VII Centuries A.D.
Lent by Mrs. Chauncey J. Blair.

143 FRAGMENT OF WOOLEN TAPESTRY.
Strip from a tunic. Figures and animals. Polychrome on a crimson ground. Crude work.
Coptic. VI-VII Centuries A.D.
Lent by Mrs. Chauncey J. Blair.

144 FRAGMENT OF WOOLEN TAPESTRY.
Half of a circle bordered with palmettes. Design of two haloed horsemen (perhaps the Dioscuri) affrontés on each side of a tree. Sassanian influence. Polychrome on a crimson ground.
Coptic.
Gift of Mr. and Mrs. J. Homer Wade.

145 CARTONNAGE.
In the Ptolemaic period the inner coffin was replaced by a cartonnage, which fitted closely over the mummy, and was laced up the back.
Ptolemaic Period. 332-30 B.C.
The John Huntington Collection.

146 LEATHER OBJECTS OF UNKNOWN USE.
Dyed red leather, in which are inserted pieces of white stamped with figures and hieroglyphics.
The John Huntington Collection.

SCARABS

are figures of a beetle, Scarabæus Sacer, whose habit in burying its eggs led the ancient Egyptians to adopt it as a symbol of resurrection and new birth.

The scarab was used for three purposes: first, funeral; second, those worn for ornament; third, for historic purposes. These scarabs were carved and inscribed for the record of memorable events. This last class, however, appears to contain but four known specimens, so need not detain us.

Those for funeral purposes measure as a rule from one-half to two inches in length, and are usually made of faïence or steatite, glazed, or of semi-precious stones, and in the Roman period of glass also. They were set in rings on the hands of the dead, or placed among the wrappings of the mummy. The inscriptions on funeral scarabs usually consist of the thirteenth chapter of the Book of the Dead. Those made of green basalt were specially made to be laid on the breast of the mummy and were often set in gold. In later times blue and green faïence was used for this class of scarab, and they were inserted in a pectoral of the same material. There are two of these in the collection.

Thousands of the scarabs were made for the wear as ornaments by the living. They differ from the funeral type chiefly in the devices and inscriptions engraved on them. By far the greater number of inscriptions on scarabs consist of the names of kings, but it is well known that for some unknown reason scarabs with certain kings' names were worn a thousand years after the death of those monarchs.

Very little is known about the localities or characteristics of the manufactories of scarabs, and hundreds exist which can neither

be read, explained nor understood. However, the demand for these interesting antiques has, as in so many other cases, created a supply, and for eighty years at least the production of forgeries has been a most profitable business. But then, of what class of antiques is this not true?

PERSONAL ORNAMENTS

Innumerable objects for the adornment of the person have been found in the tombs. Perhaps the greatest number of these consist of necklaces and their pendants, made of beads of every conceivable material—gold, silver, semi-precious stones, and, by far the most numerous, beads both of glass and glazed frit in brilliant colors. Ear-rings, too, were much worn. A pair of alabaster stud-shaped are in this collection, and others of gold and stones. Rings also were worn; in some of them scarabs were mounted, while others bore the owner's seal. Seals, unmounted in rings, were a necessity, as elsewhere in the east. Seven of these, of ivory engraved with pre-hieroglyphic signs are ascribed to the pre-Dynastic period.

WAX

Of great artistic merit are some small waxen masks modeled with much skill and a fine feeling for character. One or two of them are unmistakably portraits. Unfortunately they are only fragments. They are most likely of the same nature as the bronze masks, arms, legs, feet, etc., which are part of Funerary statuettes—the trunk being of another material—or may have been the original models for such bronzes, which from motives of sentiment were gilt and preserved, or from motives of economy or haste, were substituted for the more costly metal. They probably date from the XXI and XXII Dynasties.

Seven little Ushabti-like figures are those of four "Sons of Horus" whose heads appear on Canopic Jars, q.v., as protectors of the vital organs. In the XXI and XXII Dynasties these figures were either placed in the coffin or among the wrappings. There seems to be reason for believing that they were also occasionally placed inside the body when the viscera were removed.

A delicately modeled little duck is probably the mould from which a bronze casting was to have been made.

AMULETS

Were in constant use from the earliest pre-Dynastic times, were worn by the living and buried with the dead in enormous numbers.

In early times they were made of semi-precious stones, as well as glazed ware, gold, silver and steatite. In the XVIII and XX Dynasties, the new kingdom, from about 1600-1100 B.C. they were but little used, but the greater number of those in our collections come from the XXVI-XXX or Saïte Dynasties. The most constant forms were figures of the gods and their sacred animals, or the symbols of life, strength, etc.; one of frequent occurrence is the Ut'at, or sacred eye of Ra the sun god. Examples of these in many materials are to be seen in the Museum collection. The figure of the sacred Hawk of Ra, holding the royal signet in its claws, probably an amulet, is an interesting specimen of lead work.

FLINT

Flint was worked to the highest perfection in the prehistoric age, and continued in use until Roman times. The flints of the earliest period excel those of all other countries in the regularity of the flaking, the minute serration of the edges and the thinness of the implement; to-day the methods and skill required to produce such results are beyond our comprehension. As with the stone vases, the workmanship of the dynastic days is far inferior to that of the prehistoric knapper. Strictly speaking, the material is chert from beds of Eocene limestone. This is a harder substance than the flint which is found in chalk.

147 KNIFE, OR SPEAR-HEAD.
Flint.
Prehistoric.
The John Huntington Collection.

148 IMPLEMENT.
Flint. Shaped like an arrow-head.
Prehistoric.
The John Huntington Collection.

149 IMPLEMENT.
Flint. Shaped like an arrow-head.
Prehistoric.
The John Huntington Collection.

150 IMPLEMENT.
Flint. Shaped like an arrow-head.
The John Huntington Collection.

151 AXE.
Flint. Broken.
From Harageh.
Gift of the British School of Archæology in Egypt.

152 KNIVES.
and Flint.
153 From Harageh. XII Dynasty.
Gift of the British School of Archæology in Egypt.

154 ARROW HEADS.
Bronze. Of various periods.
Egyptian.
The John Huntington Collection.

155 PAIR OF FEET FROM A STATUETTE.
Bronze.
The John Huntington Collection.

156 SPHINX WITH HAWK OF RA BETWEEN FORE-PAWS.
The John Huntington Collection.

157 RECUMBENT COW.
Bronze.
The John Huntington Collection.

158 DAGGER.
Bronze. Handle inlaid with wood.
Egyptian.
The John Huntington Collection.

159 GOLD TONGUE PLATE.
From a mummy.
Excavated at Harageh. Roman Period.
Gift of the British School of Archæology in Egypt.

160 HEAD OF A HAWK.
Wood. Traces of red and white paint. Part of a statuette.
Egyptian.
The John Huntington Collection.

161 HEAD OF A LION.
Wood. Traces of color.
Egyptian.
The John Huntington Collection.

162 STONE EYES.
Pupils of black flint.
From Harageh. XII Dynasty.
Gift of the British School of Archæology in Egypt.

163 VOTIVE CAT.
Bronze. Sacred to the god Pasht.
Lent by Mr. Dikran G. Kelekian.

164 BUST OF A KING.
Quartz.
Egyptian. XVIII Dynasty.
Lent by Sig. A. Canessa.

COURT OF TAPESTRIES AND ARMOR. LOOKING THROUGH THE ROTUNDA TO THE GARDEN COURT.

COURT OF TAPESTRIES AND ARMOR

EIGHT TAPESTRIES
SUBJECT: THE STORY OF DIDO AND ÆNEAS

THE pedigree of these eight tapestries is unusually clear and well authenticated. Until they passed into the hands of Mr. Charles M. Ffoulke of Washington, D. C., they had remained since the day they were made in the possession of the Barberini family in Rome, in the very building in which they were woven in the XVII Century. They were purchased from Mr. Ffoulke by Mrs. Dudley P. Allen in 1915, for presentation to this Museum, in memory of Dr. Dudley Peter Allen.

Cardinal Francesco Barberini, Papal legate to the court of France in 1625, was so deeply impressed by the decorative value of the French tapestries that in 1630 he founded an atelier for the production of these works of art in the Barberini palace in his native city. Giovanni Francesco Romanelli was appointed designer of cartoons, and Jacques de la Rivière and M. Wauters, chefs d'atelier or master weavers. The former would seem from his name to be a Frenchman, although he may have been a Fleming. The latter was unquestionably a native of Flanders and was probably a scion of the family of the same name who had founded a factory of tapestries in Siena in 1438. The third tapestry of the series in the Museum of Art is signed J. F. Romanellus, and seven of them M. Wavters or Wovters, and in one case M. W. There is therefore no doubt as to their authorship. A further piece of evidence may be found in an inventory of the tapestries owned on October 25, 1695, by Cardinal Carlo Barberini, Barberini MSS XLVIII pp. 72-77 Vol. 141, still preserved in the Barberini Library: "Series woven in silk and wool representing the history of Dido and Æneas, designed by Romanellus—eight tapestries."

Giovanni Francesco Romanelli was born at Viterbo in 1610 or 1612. He was a pupil of Domenichino and Pietro da Cortona in Rome. A protegé of the Barberini family, he painted frescoes in the Vatican for Pope Urban VIII, of that family. After the foundation of the atelier in the Barberini palace, he accompanied the Cardinal to France in 1648 where he painted some frescoes for Cardinal Mazarin. He returned to Italy in 1651 but was back again in Paris

in 1659, where he painted frescoes in the lower portion of the Louvre for Louis XIV, also portraits of the King himself and of the Queen Mother. He died in his native city of Viterbo in 1662.

It would seem that there is a duplicate set of these eight tapestries in the Imperial Austrian collection: George L. Hunter, Tapestries, pp. 305 and 306.

The story recorded in them is to be found in the Æneid of Virgil, and may be briefly retold.

Æneas, who was said to be the son of Venus by the Trojan Anchises, set sail for Italy with what perhaps was a numerous fleet, since after it had been scattered by a great storm, seven of his vessels were wrecked on the coast of Africa near Carthage, the city founded by Dido, a daughter of Agenor, King of Tyre. Dido, warned in a dream that her brother intended to destroy her in order to obtain her treasures, fled from Tyre to Africa. There she purchased from the King of Lybia as much land as a bull's hide would encompass. Cutting the hide into strips she enclosed with it enough ground on which to found the city of Carthage.

THE FIRST TAPESTRY. The shipwrecked Æneas, with his friend, the faithful Achates, is confronted by a vision of his mother Venus disguised as a nymph of Diana, with bow and quiver. She tells her son where he is, and the story of Dido, points the way to the city and tells him, who does not recognize her, that he will find his son and friends and ships there. This advice he follows, declares himself to the Queen, and begs her protection, which she grants. He sends Achates to the ships to bring his son Ascanius to Carthage and with him Helen's veil, the sceptre and jewels of Ilione, the daughter of Priam, and other gifts he means to present to the Queen. She meanwhile prepares a great feast in honour of her Trojan guests. This we see in

THE SECOND TAPESTRY, where Æneas offers these gifts to Dido by the hand, as he thinks, of his son Ascanius. But Venus has caused Cupid to take on the shape of the Trojan prince, and seize the occasion to entrap the hearts of the Queen and her guest. In the background the preparations for the banquet are in progress.

Dido, finding herself in love with Æneas, and loth to be faithless to the memory of her first husband consults the oracles as to the course she should pursue.

THE THIRD TAPESTRY depicts her sacrifice to Juno, goddess of marriage and tutelary deity of Carthage, with this intent.

THE FOURTH TAPESTRY. In this the Queen consults the Trojan prince concerning the building of her city. In

THE FIFTH TAPESTRY the story is again resumed. Overtaken by a sudden storm while hunting, Dido and Æneas seek shelter in a cave. Cupid and Hymen pursue them through the air, as if to symbolize the culmination of the drama.

When, in response to Venus' prayers, Jove calmed the tempest which shipwrecked her son, she had promised the Father of Gods that Æneas should dally no longer at the court of Dido than would enable him to refit his shattered fleet and resume his voyage to Italy, where he was destined to found the city of Rome. But Æneas was now in love, and oblivious of all else, so Jupiter at length wearying of his delay sent Mercury, his messenger, to warn him that he must at once remember his duty.

THE SIXTH TAPESTRY illustrates this episode; the leisurely manner of life led by the Trojans at the Carthaginian court is suggested by the figures of Achates and a lady who lean against a balustrade in the background with an air of the most indolent tranquility.

THE SEVENTH TAPESTRY. The parting of Dido and Æneas, pictures the fate-driven hero and the distracted Queen as he explains to her that Jove may not be disobeyed and that he must begone.

THE EIGHTH TAPESTRY shows the last scene of all. The Queen commanded a pyre to be built in the court of the palace, that she might burn on it the armor of the faithless Trojan and so efface him forever from her memory. This done, she flung herself upon it and buried his sword in her heart. According to the belief of the ancients the suicide could not depart and be at rest unless Proserpine, the goddess of the underworld, severed a lock of hair from his head. As Dido lies in torment, Juno in pity sends Iris to perform this rite for her, while her sister and attendants bewail her untimely doom. Through an archway we see the fleet of Æneas putting out to sea.

I INTERVIEW BETWEEN VENUS AND ÆNEAS.
Unsigned.
Height, 13 feet, 6 inches; width, 10 feet, 8 inches.

II CUPID IN THE GUISE OF ASCANIUS PRESENTING THE GIFTS OF ÆNEAS TO DIDO.
M
Signed [Wovters.]
Height, 13 feet, 9 inches; width, 20 feet, 11 inches.

III DIDO SACRIFICING TO JUNO.
Signed [M. Wavters]. This tapestry also bears the signature of J. F. Romanellus, the artist who painted the cartoons for the whole series.
Height, 13 feet, 7 inches; width, 15 feet, 1 inch.

IV DIDO SHOWING ÆNEAS THE PLANS FOR THE FORTIFICATIONS OF CARTHAGE.
Signed [M. W.]
Height, 13 feet, 5 inches; width, 18 feet, 8 inches.

V DIDO AND ÆNEAS, PURSUED BY CUPID AND HYMEN, SEEKING SHELTER FROM THE STORM.
Signed [M. Wavters.]
Height, 13 feet, 8 inches; width, 13 feet, 9 inches.

VI MERCURY NOTIFYING ÆNEAS THAT JUPITER COMMANDS HIM TO LEAVE CARTHAGE.
Signed [M. Wavters.]
Height, 13 feet, 3 inches; width, 11 feet, 0 inches.

VII PARTING OF DIDO AND ÆNEAS.
Signed [M. Wavters.]
Height, 13 feet, 3 inches; width, 13 feet, 0 inches.

VIII DEATH OF DIDO.
Signed [M. Wavters.]
Height, 13 feet, 5 inches; width, 15 feet, 4 inches.

ARMS AND ARMOR

GIFT OF MR. AND MRS. JOHN L. SEVERANCE.

If we would seek the most beautiful examples of workmanship in hard metal we would unquestionably find them in arms and armor, notably those of Europe, of the Middle Ages and of the Renaissance. And we may long stand in admiration before cases in which are preserved princely helmets, richly embossed breastplates, fretted and chiselled sword-hilts, gun-barrels decorated with personages and traceries, and daggers whose blades and hilts are marvels in execution. We recall, too, that the ancient armorer developed his art under very favorable conditions. On every hand he was recognized as an artist, and he awaited fame and fortune as confidently in the narrow street of an obscure town in Spain or Germany,

as in world-famous Milan. No matter where his career began he had ever the chance to become a companion of kings and to live, without care and without thought of time, only to produce great works.

So it came about that the armorer in those days expressed his ideas in steel very much in the way in which his fellow artists wrought with their more easily handled pigments, or marble, or bronze or clay. But his was a constant struggle with the difficult technical processes of his medium; and while a rival artist could produce a picture in a day, a week or a month, the armorer might spend a year in executing a single piece. Thus at his life's end a painter might count his works by the hundreds, but a great armorer could reckon his only by the scores.

It is not surprising, therefore, that good examples of arms and armor are rare, and that on this account, partly, the art of their makers is little known and appreciated.

The average visitor to the average museum has never seen beautiful armor, and if he has met with poor specimens he knows as little of the armorer's art as he would have known of painting or sculpture had he seen but poor pictures or poor statues. Even abroad he would gain but an imperfect knowledge of the interest and beauty of armor should he not visit certain national collections —as of Vienna, Madrid, Paris, Dresden, Turin, London and Petrograd—for these preserve the treasures of royal houses and include perhaps as much as eight-tenths of all extant pieces of excellent quality.

Good armor, it may safely be stated, was not common even in its day, for, as we noted, it was made by artists of especial skill and with laborious care; few people, relatively, could then afford to purchase it. And today, after the lapse of centuries, it has become supremely rare. This follows naturally, first, from the perishable nature of the material of which it was made and, second, from the changes in style—that is, in the social economy which affected the use of arms. In the first respect we note that much beautiful armor literally rusted away. Even under favorable conditions steel will "corrupt", and if it does not receive skilled treatment it deteriorates with alarming rapidity—its surface becomes roughened, its ornamentation disappears, and in a few years it becomes unsightly. Armor, if in bad order, soon lost its place of honor in castle or manor, and was stored with other neglected things. Its later fate was only too often to be broken up for the mere metal which it represented. Under these conditions a large number of the beautiful arms

of the Middle Ages and of the Renaissance disappeared. This, in fact, was the lot of nearly every piece of armor dating earlier than the year 1400. In later times we read of scores of suits of armor being forged into iron bars to be used in making a fence (Munich), of helmets being sold by weight to be forged into horse shoes, of a splendid shield being defaced to recover the small amount of gold with which its surface was enriched. In the second place social changes have played an important part in destroying beautiful armor. Improvements in the use of gunpowder caused armor to lose its value as a means of defense, while guns and pistols were supplanting swords, daggers and halberds. For why should the artist spend months creating a headpiece which a sudden shot would destroy, or a prince spend a fortune upon a suit of armor which he might wear but a single time? It was this change of viewpoint which soon swept away the art of the armorer. Thus each individual and each community sought in its arms utility rather than beauty. Then, too, rapid changes in the kinds of equipment gave the finishing stroke to their makers' art. For by the time an arm could be fashioned richly the needed style might already have changed. Hence it happened that year by year the memory of princely arms faded away. And the view became widespread that the work of the armorer represented a low branch of an artist's profession. Few knew of the beautiful arms of early times, which appeared as often in the court as in the camp, when halberds were fretted, etched and damaskeened and then sword-hilts were sometimes "a prince's ransom"—when the greatest artists were pleased to design them—Dürer, Michelangelo, Raphael, Lionardo, Titian, Gian Bologna, Guilio Romano, Holbein, Peter Vischer, Donatello. Even a few years ago the Government of the United States would have decided that a casque designed by Cellini and executed for a king by a Negroli, was only "manufactured hardware", and dutiable accordingly.

Today, however, the appreciation of the art of the armorer is far more just. We know that the real armorer was not an artisan but an artist whose creative efforts showed a skill in the handling of steel which can rarely, if at all, be paralleled to-day. For what is now accomplished by labor-saving devices was carried on during the middle ages entirely by free hand. Thus, in those times a helmet was not stamped or moulded into shape, as it is done to-day in the great munition factories in France or England, but was laboriously wrought out of a single ingot by tens of thousands of skilled blows,

involving the delay of many times heating or annealing the metal. Thus the making of a high-combed helmet required the work of weeks, or even of more than a year if ornamentation in relief was to be added. Then, too, we know that these processes were elaborately progressive; the armorer added to his work one feature after another, and by the nature of his material he could not make a mistake and correct it, as many artists might have done when working with another medium; a mistake in his case was usually fatal—his earlier and painful labor was lost and he had need to begin a new piece. It may safely be said that there are few to-day who appreciate the variety of technical difficulties which the maker of ancient armor encountered. This we may best understand who have seen a modern copyist try to reproduce such an object as the bowl of a helmet and find how fully this taxes both his hand and his judgment. A few hammer strokes may weaken the work at a critical place, or a desired contour may not be attained if at the beginning the metal was not spread or "pushed" from a certain point. Few copyists there are living who can accomplish a real armorer's task, and modern work has in it a hardness of line, or a lack of symmetry, or fails to keep the thickness of the metal at points which would naturally have been exposed. The armorer's great art is to-day nearly extinct. Its implements are things apart, and we have well-nigh lost the meaning of its curiously shaped hammers and "stakes" which their early owners sometimes covered with elaborate engraving or sculpturing.

Until recently (1904, when the de Dino collection was exhibited in New York) beautiful armor and arms were not adequately shown in any American Museum. Nor has as yet the armorer come into his own even in those of our cities where the making and using of steel has attained vast proportions. Thus in Pittsburg, center of the greatest steel industry of our country, if not of the world, there exists, so far as the writer knows, not a single example of the armorer's skill—though probably no where else in the world would this bring greater interest to metal workers of every degree, develop their interest in art, and ever serve as a fruitful source of inspiration!

Cleveland, on the other hand, is now able to exhibit an important collection of these objects, thanks to the munificent benefaction of Mr. and Mrs. John L. Severance. By this timely gift its civic museum, at its inauguration, is enabled to exhibit representative objects of nearly all branches of the study of European arms

and armor. This series comprises over five hundred objects, including 15 suits and half-suits of armor, 33 helmets, 101 detached pieces, 113 swords, 43 daggers, 77 pole arms, 25 maces, 7 guns, 12 pistols, 10 shields, and several interesting cannon. Many of these objects, it may confidently be stated, would take a high rank in European national collections. They were selected with great care by their former owner, Mr. Frank Gair Macomber, the well-known Boston amateur, whose collecting activities in this field extended over thirty years, and whose numerous visits to England and the continent gave rare opportunities to be present at sales and to be in close touch with the dealers in ancient arms.

The greater number of the objects of the present collection date from the Sixteenth century, which is usually best represented in collections of European armor. Some of the specimens, however, date from earlier times, including some rare pieces of chain mail, several excellent swords of the Fifteenth century, and some pieces of "Gothic" armor of similar date. There are, also, numerous arms of the Seventeenth century and some casques and breastplates of the same period—when armor came finally to be discarded.

In the matter of workmanship: The present objects represent some of the most distinguished artist-armorers. There are a breastplate and a headpiece bearing the mark of proof of the great Milanese armorers of the Fifteenth century, the Missaglia (Nos. 27 and 385). Among other Italian armorers we may mention the name of Hieronymus Spacinus, of Milan, to whom we attribute the beautiful shield (No. 132) closely decorated with delicate traceries and figures in damaskeen of different colors—easily one of the most valuable pieces in the present collection. Still another famous Italian artist is Lucio Picinino, who, I believe, embossed the side-plate of a horse-armor (No. 534). Of the large "Pisan" school of armorers, dating roundly 1570, there are numerous specimens whose plates are boldly etched in bands. Among their work we here include three bucklers and two suits of armor, e. g. (Nos. 553 and 155). German artists, whose fame was hardly second to the Italian, are represented in numerous pieces. Elements of a beautifully fluted armor, dating about 1525, are attributed to one of the Coloman family. A shield (No. 507), enriched with freely etched personages, is given to Peter von Speyer, or to one of his pupils. There is also an example of the etching of Peter Flötner (a headpiece, No. 142), who decorated many beautiful harnesses about 1550. The best example of typical German workmanship, however, is unquestionably the

horse-frontal (No. 135), enriched with etching and gilding, which comes from the atelier of Wolf of Landshut, who for many years (say 1540-1554) executed orders for the Court of Spain. Probably the most costly single piece of armor now exhibited is a pear-shaped helmet, or cabasset (No. 396), dating from the end of the Sixteenth century or the beginning of the Seventeenth, which is enriched by gilded bands on which appear finely sculptured ornaments. Its execution is singularly delicate and skilful, and must have cost infinite pains. That it was intended for a great personage there can be no doubt. We do not know its maker, though one may assign it provisionally to a member of a Munich family of ciseleurs, Sadeler.

Many of the arms of the present collection may be referred to well-known artists. Especially is this true of the swords, which during the Sixteenth and Seventeenth centuries were prized to an extraordinary degree—when even simple blades made by famous makers were reckoned among princely gifts. We have here examples bearing the names of artists of Toledo, who were then world-renowned, such as Thomaso de Aiala (No. 230), who was sword maker to Philip II, or Julian del Rey, who signed the blade of a double-handed sword (No. 436) dating from the first half of the Sixteenth century. We have also examples of Italian sword-smiths whose fame was hardly second to those of Spain, such as the Picinici of Milan (Nos. 82 and 224), or Andrea of Ferrara (No. 211), whose work was so widely and successfully copied in early times that we are not quite sure today which blades are genuine and which are false. The collection includes, too, many German blades, mainly from Solingen, which for nearly a thousand years has maintained its reputation for swordsmiths. Among other names we here mention only three, Peter Wirsberg (No. 92), Johannes Wundes (No. 102), and Clemens Horn (No. 440). The last named artist, who died about 1625, produced blades with elaborately etched and gilded ornament, and the present example of his workmanship ranks with the best of them all.

The list of artist-gunsmiths of the collection is also quite an extended one. There are pistol barrels signed by Lazaro Lazarini and Lazarino Cominazzo (Nos. 260, 264, 269), the latter (died about 1696) the most famous of the Brescian arquebusiers, whose "shop" was visited by the greatest personages of his day, and from every part of Europe. We should mention also a gun with an elaborately chiselled barrel attributed to the Munich ciseleur Caspar Spät (No. 412).

Historical objects have ever a peculiar interest. It may be noted, therefore, that the Macomber collection has in it not a few historical arms. Thus, looking over the list, we find a crossbow (No. 277), which came from the Gewehrkammer of Augustus I of Saxony (1553-1586), a double-handed sword from the state guard of Duke Julius of Brunswick (No. 78), the sword of General Fairfax (No. 211)—this from the Londesborough and the Sir Cuthbert Sharpe collections, and halberds from the state guards of a number of rulers, e. g. Saxon, Brunswick, Salzburg. Also an etched and gilded casque of the state guard of Christian I of Saxony (1585) (No. 146).

It may be noted, finally, that many of our objects have an interesting pedigree—to be traced through the hands of various earlier and well-known collectors. The list of their names would include Meyrick, Londesborough, Brett, Zachille, Hammer, Osuna, Magniac, Gurney, Spitzer, Bernal, de Cosson, Seymour Lucas, Hastings, Spiller, de Belleval, Fortuny, Thewalt, Gimbel, Hefner-Alteneck, Laking, Nieuwerkirke, and Raoul Richards.

It has not been possible to represent in the present exhibition a series of oriental arms and armor for comparison with the specimens of the occident. The former represent practically a class by themselves, some of them admirable in material and workmanship, but most of them developed on lines which are quite distinct from those of the west. Thus in European art "laminated" steel rarely occurs save perhaps in some of the early blades of swords and daggers, and in certain modern arms. In the east, on the contrary, the art of building up the metal in layers of various colors and hardness to constitute what is known as "Damascus steel" was carried on actively for over a thousand years, not for blades merely but for armor. This kind of steel, we may note, occupies an especial niche in the east and one can to-day hardly understand the mental attitude, almost veneration, of an Indian or of a Japanese noble towards a mere piece of metal, *e. g.* an ancient sword blade, and not an historical one at that. In this arm the value depends, obviously, less upon the beauty of its "watered" surface than upon its unrivalled hardness and tenacity. In a word, the east retains a mediæval appreciation for arms—and armor—which sometimes shows itself in a way quite disconcerting to the European collector —as when "natives" outbid his western prices magnificently. For this reason few of the best of these arms seem to have found their way into western collections.

For the present exhibition we are able to show (Japanese Room) several Japanese sword blades which may fairly be taken to represent the supreme type of oriental workmanship in steel. These have been loaned by Professor Frederick Malling Pedersen of the College of the City of New York.

BASHFORD DEAN.

LE NAIN, Mathieue.
Portrait of the Marquis de Cinq Mars.
See Gallery VI. Painters. French. No 15.

VAN DYCK, *Sir* Anthony.
Portrait of the Earl of Kennoul.
See Gallery VII. Painters. English. No. 32.

BUST OF DR. DUDLEY P. ALLEN.
Marble. By Edward Geisleman.
Gift of Mrs. Dudley P. Allen.

GARDEN COURT

1 BUST.
Marble. Roman General.
Gift of Mrs. Liberty E. Holden.

2 BUST OF A MAN.
Marble.
Italian. XVI Century.
Gift of Mrs. Liberty E. Holden.

3 STATUE.
Carved wood, with traces of color.
Flemish. XVI Century.
Lent by Mrs. Chauncey J. Blair.

4 STATUETTE GROUP.
Elijah and the Widow's Cruse.
Flemish. XV Century.
Lent by M. Henry Daguerre.

5 DESCENT FROM THE CROSS.
Carved wood, with traces of color.
French. XIII Century.
Lent by Mrs. Chauncey J. Blair.

6 BUST.
Wood carved, painted and gilt. St. Mark.
Suabian. About 1500-1520.
The John Huntington Collection.

7 STATUE.
Pietra Serena. Virgin and Child.
Italian. XVI Century.
Gift of Mrs. Liberty E. Holden.

8 ST. GENEVIEVE BINDING IN CHAINS THE SPIRIT OF EVIL.
Stone.
School of Lorraine. XIV Century.
Lent by Mrs. Chauncey J. Blair.

9 DOCTOR WITH A BOOK.
Stone, colored.
French. Late XV Century.
Lent by Mrs. Chauncey J. Blair.

10 TWO FRAGMENTS OF GOTHIC STONE CROCKETS.
Lent by Mrs. Chauncey J. Blair.

11 COLUMN.
Stone. From Rheims Cathedral.
French. XIII Century.
Lent by Mrs. Chauncey J. Blair.

12 COLUMN.
Stone.
Lent by Mrs. Chauncey J. Blair.

13 COLUMN.
Stone.
Lent by Mrs. Chauncey J. Blair.

14 COLUMN.
Stone.
Lent by Mrs. Chauncey J. Blair.

15 COLUMN.
Stone.
Lent by Mrs. Chauncey J. Blair.

16 VIRGIN AND CHILD WITH BASE.
Stone.
Late XIII or early XIV Century.
Lent by Mrs. Chauncey J. Blair.

17 ST. PETER MARTYR.
Marble.
Late XV Century.
Lent by Mrs. Chauncey J. Blair.

18 BALCONY.
Wrought iron. With two waterspouts and two stone brackets.
Italian. XVIII Century.

19 PAIR OF CANDLE BRACKETS.
Wrought iron.
Italian. XVIII Century.

20 LION.
Wrought iron. Gilt. Probably part of a sign.
XVII Century.

21 BALUSTRADE OF A STAIRCASE.
Italian. XVIII Century.

22 STATUE.
Saint [?] with a Book.
German. XVI Century.
Lent by M. Henry Daguerre.

23 VIRGIN AND CHILD.
Marble. Colored and gilt.
Spanish. XVI Century.
Lent by Mrs. Chauncey J. Blair.

24 ST. PETER AS POPE.
Stone. Colored.
XV Century.
Lent by M. Henry Daguerre.

25 DOORWAY.
Stone. From the Palazzo Ducale at Urbino.
Italian. XVI Century.
The John Huntington Collection.

26 MARBLE CAPITALS AND BASE.
Gothic.
Lent by Mr. Dikran G. Kelekian.

27 LANTERN.
Wood. Carved and gilt.
Italian. XVI Century.
The John Huntington Collection.

28 MEDALLION.
Marble. Sigismondo Pandolfo Malatesta. 1417-1495.
This and the three following are from a stairway in the ruined castle of the Malatesta at Rimini.
Ascribed to Sperandio 1425-1495.
Lent by Sig. A. Canessa.

29 MEDALLION.
Marble. La Bella Isotta degli Atti.
Ascribed to Sperandio 1425-1495.
Lent by Sig. A. Canessa.

30 MEDALLION.
Marble. Lionello d'Este.
Ascribed to Sperandio 1425-1495.
Lent by Sig. A. Canessa.

31 MEDALLION.
Marble. Beatrice d'Este.
Ascribed to Sperandio 1425-1495.
Lent by Sig. A. Canessa.

32 WELL-CURB.
Stone. From Casa Barozzi, Venice.
Probably Syrian.
Lent by Messrs. P. W. French and Company.

FOUR COLUMNS.
Granite with marble capitals and bases. From the Torlonia Palace, Rome, carry the loggia.
Italian Renaissance.

In the Print Room on the Ground Floor will be found a selection from the Collection of Textiles and Embroideries, the Gift of Mr. and Mrs. J. Homer Wade, which will be changed from time to time during the duration of this exhibition.

In the Educational Section on the Ground Floor there will be an Exhibition of Art Work done in the Public Schools of Cleveland, under the direction of Miss Fliedner, Supervisor of Drawing.

In the Library there will be an Exhibition of City Planning and Landscape Gardening, arranged by the Local Committee for the Conference on City Planning held in Cleveland.

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Cleveland. Museum of Art
Cat. of the inaugural exhibition

DATE	ISSUED TO
OCT 22 '46	Sosie 351 Harvard
[illegible]	Thomas H. White
MAR 26 '53	P.J.S. / Fogg
JUL 8 '54	C. Mitchell
SEP 9 '54	RECALLED
JUN 24 '58	Morgan

47
C60
1916b